

IRON Maiden SOMEWHERE BACK IN TIME  
THE BEST OF: 1980-1989

GUITAR  
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A  
B  
EDITION

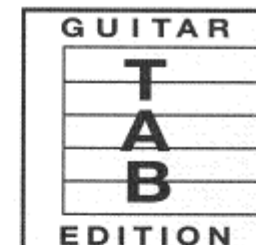
# IRON Maiden



SOMEWHERE BACK IN TIME  
THE BEST OF: 1980-1989



# IRON MAIDEN



## SOMEWHERE BACK IN TIME THE BEST OF: 1980-1989

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**\* LIVE VERSIONS**

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# GUITAR TABLATURE EXPLAINED

Guitar music can be notated in three different ways: on a musical stave, in tablature, and in rhythm slashes.

**RHYTHM SLASHES:** are written above the stave. Strum chords in the rhythm indicated. Round noteheads indicate single notes.

**THE MUSICAL STAVE:** shows pitches and rhythms and is divided by lines into bars. Pitches are named after the first seven letters of the alphabet.

**TABLATURE:** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

**Notes:**

**Strings:**

4th string, 2nd fret      1st & 2nd strings open, played together      Open D chord

E G open 3fr

## Definitions for special guitar notation

**SEMI-TONE BEND:** Strike the note and bend up a semi-tone ( $\frac{1}{2}$  step).

**WHOLE-TONE BEND:** Strike the note and bend up a whole-tone (full step).

**GRACE NOTE BEND:** Strike the note and bend as indicated. Play the first note as quickly as possible.

**QUARTER-TONE BEND:** Strike the note and bend up a  $\frac{1}{4}$  step

**BEND & RELEASE:** Strike the note and bend up as indicated, then release back to the original note.

**COMPOUND BEND & RELEASE:** Strike the note and bend up and down in the rhythm indicated.

**PRE-BEND:** Bend the note as indicated, then strike it.

**PRE-BEND & RELEASE:** Bend the note as indicated. Strike it and release the note back to the original pitch.

**HAMMER-ON:** Strike the first note with one finger, then sound the second note (on the same string) with another finger by fretting it without picking.

**PULL-OFF:** Place both fingers on the note to be sounded, strike the first note and without picking, pull the finger off to sound the second note.

**LEGATO SLIDE (GLISS):** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

**MUFFLED STRINGS:** A percussive sound is produced by laying the first hand across the string(s) without depressing, and striking them with the pick hand.

**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

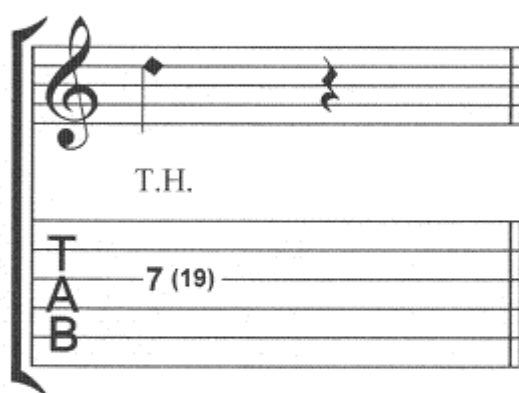
**PICK SCRAPE:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

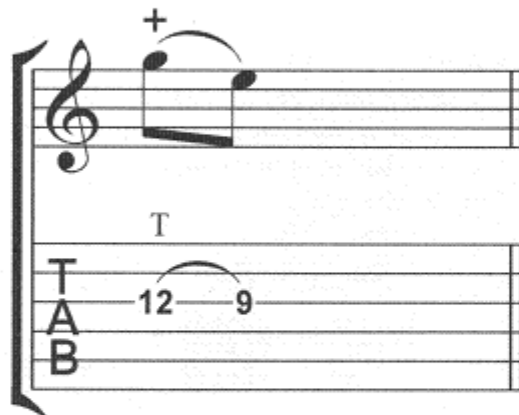
**SHIFT SLIDE (GLISS & RESTRIKE)** Same as legato slide, except the second note is struck.



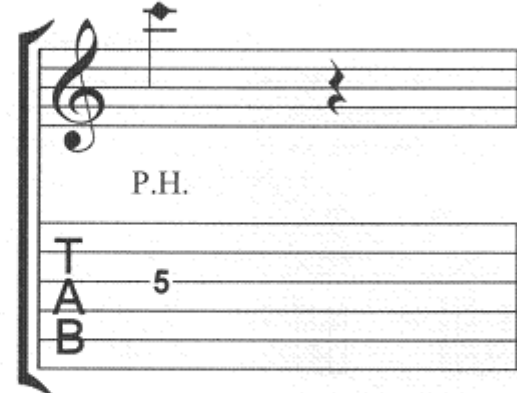
**TAP HARMONIC:** The note is fretted normally and a harmonic is produced by tapping or slapping the fret indicated in brackets (which will be twelve frets higher than the fretted note.)



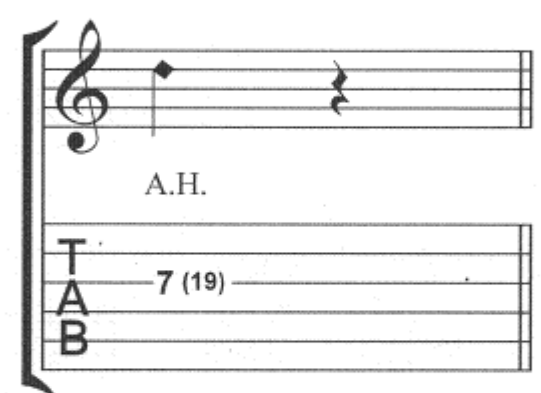
**TAPPING:** Hammer ('tap') the fret indicated with the pick-hand index or middle finger and pull-off to the note fretted by the fret hand.



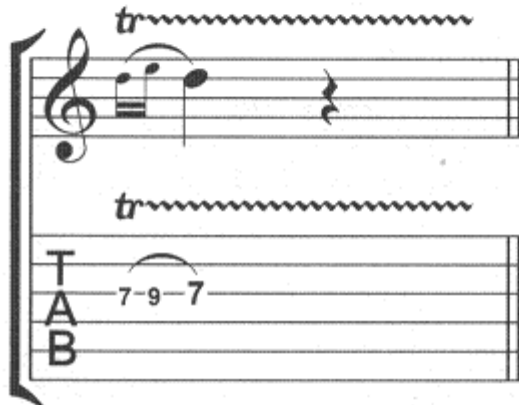
**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



**ARTIFICIAL HARMONIC:** The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in brackets) while plucking the appropriate string.



**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering-on and pulling-off.



**RAKE:** Drag the pick across the strings with a single motion.



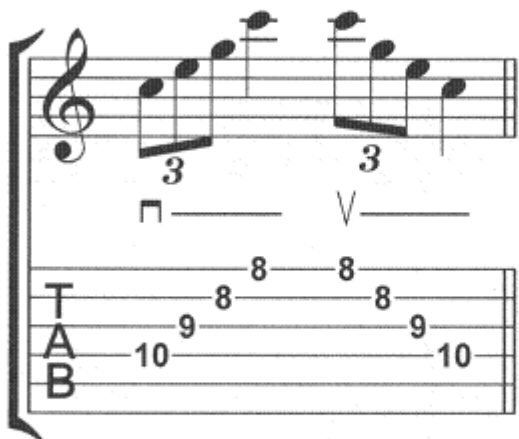
**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



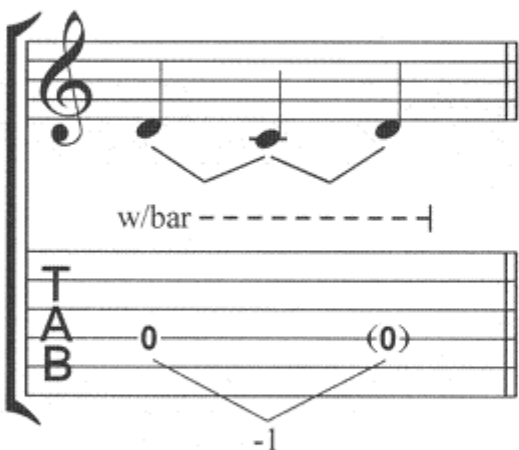
**ARPEGGIATE:** Play the notes of the chord indicated by quickly rolling them from bottom to top.



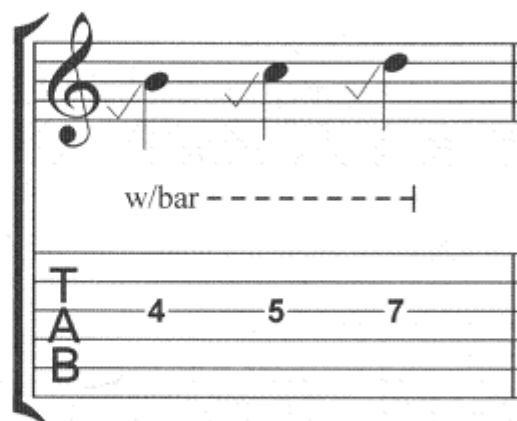
**SWEEP PICKING:** Rhythmic downstroke and/or upstroke motion across the strings.



**VIBRATO DIVE BAR AND RETURN:** The pitch of the note or chord is dropped a specific number of steps (in rhythm) then returned to the original pitch.



**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.



**VIBRATO BAR DIP:** Strike the note and then immediately drop a specific number of steps, then release back to the original pitch.



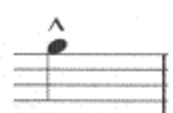
## Additional musical definitions



(*accent*) Accentuate note (play it louder)

*D.S. al Coda*

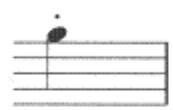
Go back to the sign (§), then play until the bar marked *To Coda* ♢ then skip to the section marked ♢ *Coda*



(*accent*) Accentuate note with greater intensity

*D.C. al Fine*

Go back to the beginning of the song and play until the bar marked *Fine*.



(*staccato*) Shorten time value of note

tacet

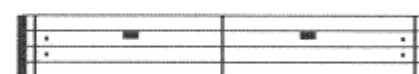
Instrument is silent (drops out).



Downstroke



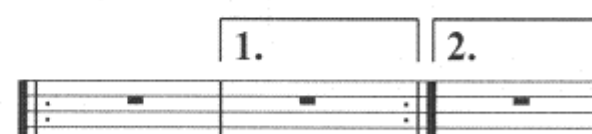
Upstroke



Repeat bars between signs

NOTE: Tablature numbers in brackets mean:

1. The note is sustained, but a new articulation (such as hammer-on or slide) begins
2. A note may be fretted but not necessarily played.



When a repeat section has different endings, play the first ending only the first time and the second ending only the second time.

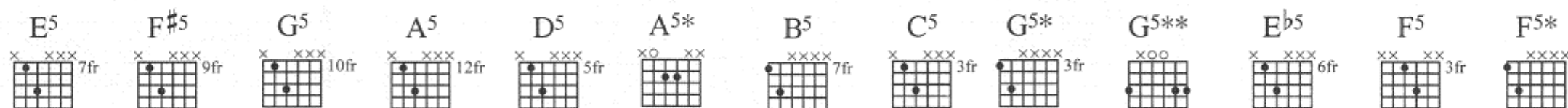


# ACES HIGH (LIVE)

Words & Music by Steve Harris

## CHURCHILL'S SPEECH:

*We shall go on to the end... we shall fight in France, we shall fight on the seas and oceans,  
we shall fight with growing confidence and growing strength in the air, we shall defend our Island, whatever the cost may be,  
we shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets,  
we shall fight in the hills; we shall never surrender...*



### Intro

$\text{♩} = 164$

1, 2, 3.

4.  
rall.  
(E<sup>5</sup>)

Gtr. 1

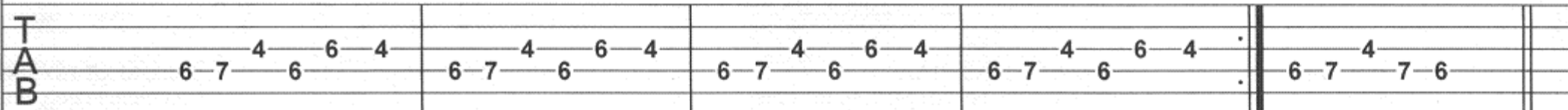
(\*F<sup>5</sup>)

(D<sup>5</sup>)

(E<sup>5</sup>)

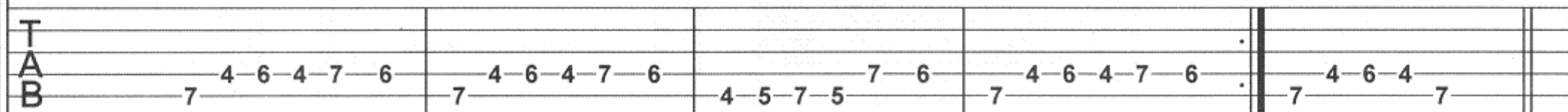


*f* P.M.  
w/dist.



Gtr. 2

*f* P.M.  
w/dist.



\*chords implied by bass

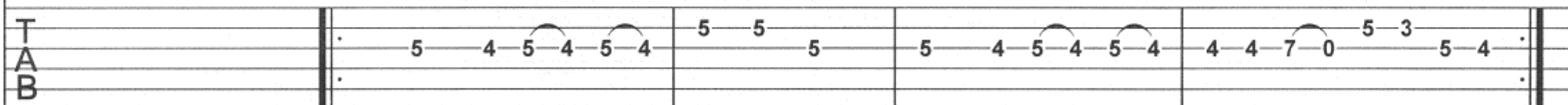
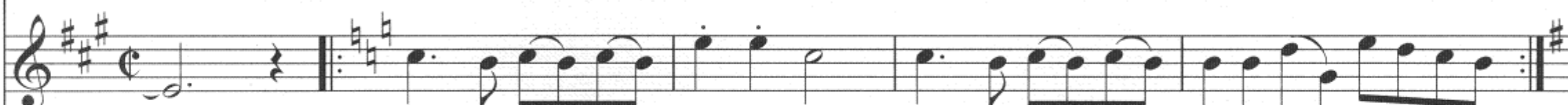
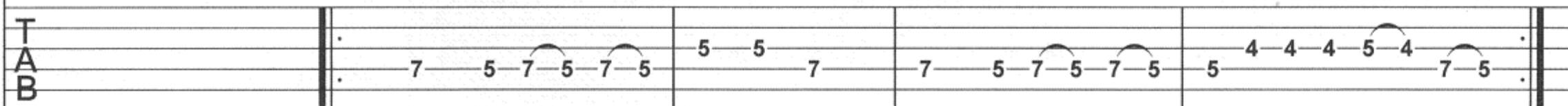
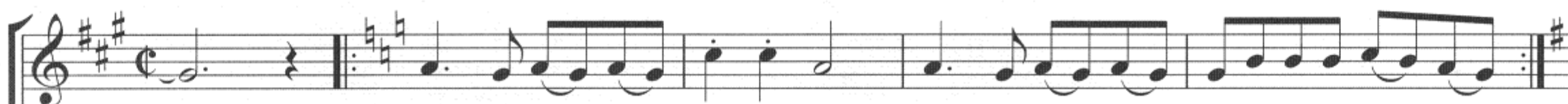
$\text{♩} = 132$

(A<sup>5</sup>)

(F<sup>5</sup>)

(G<sup>5</sup>)

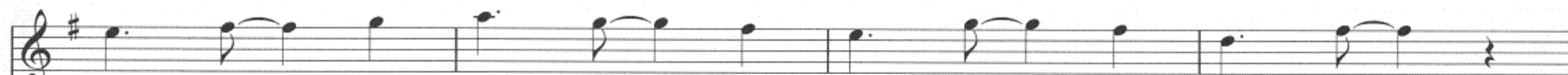
Play 4 times







Verse E<sup>5</sup> F<sup>#5</sup> G<sup>5</sup> A<sup>5</sup> G<sup>5</sup> F<sup>#5</sup> E<sup>5</sup> G<sup>5</sup> F<sup>#5</sup> D<sup>5</sup> F<sup>#5</sup> D<sup>5</sup>

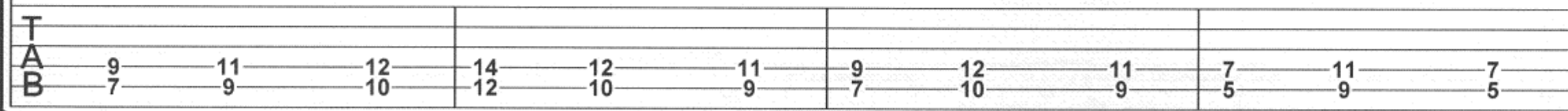


1. There goes the si - ren that warns of the air raid,  
2. Mov - ing to fire at the main - stream of bomb - ers

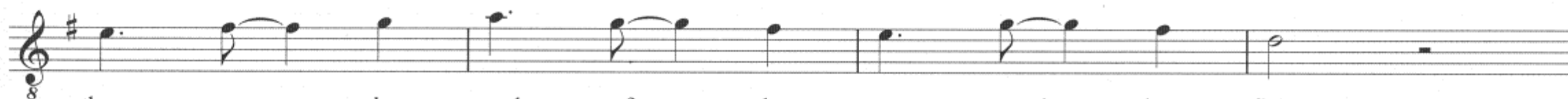
Gtrs. 1+2



cont. in slashes

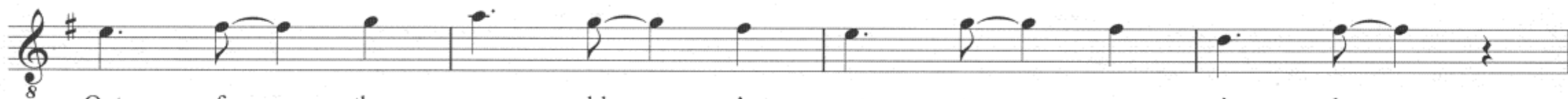


E<sup>5</sup> F<sup>#5</sup> G<sup>5</sup> A<sup>5</sup> G<sup>5</sup> F<sup>#5</sup> E<sup>5</sup> G<sup>5</sup> F<sup>#5</sup> D<sup>5</sup>



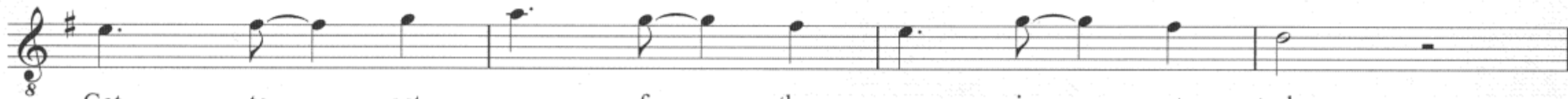
then comes the sound of the guns send - ing flak.  
let off a sharp burst and then turn a - way.

E<sup>5</sup> F<sup>#5</sup> G<sup>5</sup> A<sup>5</sup> G<sup>5</sup> F<sup>#5</sup> E<sup>5</sup> G<sup>5</sup> F<sup>#5</sup> D<sup>5</sup> F<sup>#5</sup> D<sup>5</sup>



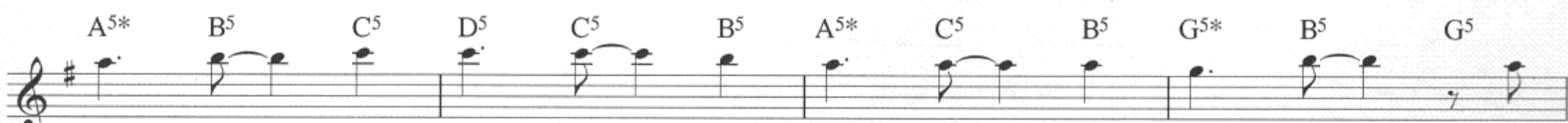
Out for the scram - ble, we've got to get air - borne.  
Roll ov - er, spin round to come in be - hind them,

E<sup>5</sup> F<sup>#5</sup> G<sup>5</sup> A<sup>5</sup> G<sup>5</sup> F<sup>#5</sup> E<sup>5</sup> G<sup>5</sup> F<sup>#5</sup> D<sup>5</sup>

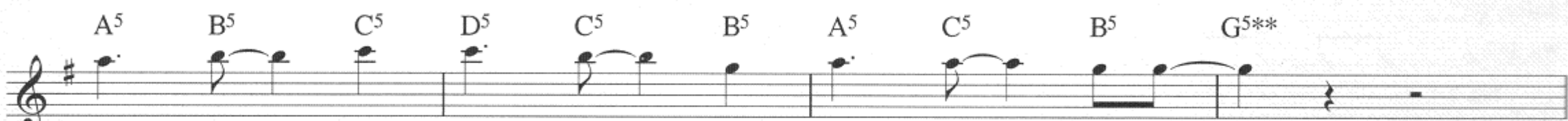


Got to get up for the com - ing at - tack.  
move to their blind - sides, fir - ing a - gain.

rhy. cont. sim.



Jump in the cock - pit and start up the en - gines, re -  
Ban - dits at eight o' clock move in be - hind us,



- move all the wheel blocks, there's no time to waste.  
ten M. E. 1 - 0 - 9's out of the sun. As -



Gath - er - ing speed as we head down the run - way,  
- cend - ing and turn - ing our Spit - fires to face them,







C<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

do \_\_\_\_\_ or die. \_\_\_\_\_

C<sup>5</sup> D<sup>5</sup> G<sup>5\*\*</sup> E<sup>b5</sup> F<sup>5</sup> Gtr. 2 *cont. in stave*

Won't you run, \_\_\_\_\_ live to

G<sup>5\*\*</sup> E<sup>b5</sup> F<sup>5</sup> G<sup>5\*\*</sup> E<sup>b5</sup>

fly, fly to live.

Gtr. 2

Harm. ----- w/bar -----

-1 -1 -1 -1 -1 -1

Gtrs. 1+2 *cont. in slashes*

TAB 3 0 0 12 12 12 12 12 12 (12)

F<sup>5</sup> G<sup>5\*\*</sup> F<sup>5</sup>

Gtrs. 1+2 *rhy. cont. sim.*

Ac - - es high. \_\_\_\_\_ Ow!

To Coda ☺

Interlude

Gtrs. 1+2 A<sup>5\*\*</sup> D<sup>5</sup> A<sup>5\*</sup> A<sup>5\*</sup>

P.M. ----- P.M. ----- P.M. -----

TAB 2 0 3 3 0 0 0 3 2 0 0 5 5 2 0 3 3 0 0 0 3 2 0 0 2 2 2 0 3 3 0 0 0

D<sup>5</sup> A<sup>5\*</sup> 1. 2.

P.M. ----- P.M. -----

Gtr. 2 *cont. in slashes*

TAB 3 2 0 0 5 5 2 0 3 3 0 0 0 3 2 0 0 2 3 2 0 0 2 2



*rhy. cont. sim.*

[illegible][illegible]

B<sup>5</sup> G<sup>5</sup>\*\* A<sup>5</sup>  
 Gtr. 1 *rhy. cont. sim.*  
 (Gtr. 2)  
 TAB  
 15 12 0 15 14 0 15 12 0 15 14 0 15 12 0 15 14 0 15 12 0 15 14 0 0 0



B<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

TAB: 12-0-10-0 8-0-10-0 8-0-7-0 8-0-7-0 5-0-7-0 8-0-8-0 6 (6)

B<sup>5</sup> G<sup>5\*\*</sup> A<sup>5\*</sup>

TAB: 7-9 9 7-10 9-7 9-9-7 9 9 (9) 7 9 7-9-7 9 5 (5)

B<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

TAB: 5-7-6 7-6 9-8 7 9-8-7 14-16 15-17-19-17-15 17

Interlude

Gtrs. 1+2 A<sup>5\*</sup> D<sup>5</sup> A<sup>5\*</sup> A<sup>5\*</sup>

TAB: 2-0-3-3 0-0-0 3-2-0-0 7-7 2-0-3-3 0-0-0 3-2-0-0 2-2 2-0-3-3 0-0-0

D<sup>5</sup> A<sup>5\*</sup> 1. 2. D.S. al Coda

TAB: 3-2-0-0 7-7 2-0-3-3 0-0-0 3-2-0-0 2-0 3-2-0-0 2-2

Gtr. 2 cont. in slashes



⊕ Coda

Gtr. 1

(A<sup>5</sup>)

(F<sup>5</sup>)

(G<sup>5</sup>)

(A<sup>5</sup>)

Tablature for Gtr. 1 and Gtr. 2.

**Gtr. 1**

Staff 1 (Treble Clef):

Staff 2 (TAB):

7 5 7 5 7 5 5 5 7 7 5 7 5 7 5 5 4 4 4 5 4 7 5 7 5 7 5 7 5

**Gtr. 2**

Staff 1 (Treble Clef):

Staff 2 (TAB):

5 4 5 4 5 4 5 5 5 5 4 5 4 5 4 4 4 7 0 5 3 5 4 5 4 5 4 5 4

1.

(F<sup>5</sup>)

(G<sup>5</sup>)

2.

Slowly

(F<sup>5</sup>)

(G<sup>5</sup>)

Tablature for Gtr. 1 and Gtr. 2.

**Gtr. 1**

Staff 1 (Treble Clef):

Staff 2 (TAB):

5 5 7 7 5 7 5 7 5 5 4 4 4 5 4 7 5 7 5 7 5 7 5 5 4 4 4 5 4 5 4 7 5

**Gtr. 2**

Staff 1 (Treble Clef):

Staff 2 (TAB):

5 5 5 5 4 5 4 5 4 4 4 7 0 5 3 5 4 5 4 5 4 5 4 4 3 3 3 5 3 5 3 5 4

(A<sup>5</sup>)

Tablature for Gtr. 1 and Gtr. 2.

**Gtr. 1**

Staff 1 (Treble Clef):

Staff 2 (TAB):

5 3 5 3 5 4 5 5 7 5 4 2 2 2 2 2 2 2 0 0 0 0

**Gtr. 2**

Staff 1 (Treble Clef):

Staff 2 (TAB):

8 6 8 6 5 7 5 10 5 0 1 2 2 2 2 2 2 0 0

P.S. ----|

X



Words & Music by Bruce Dickinson & Adrian Smith



**♩ = 185**

Gtr. 1 (A)

§

Gtrs. 1 + 2 w/ Fig. 1

## Verse

(A)

Gtrs. 1+2

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(A) (D)

Here's my gun for a bar - rel of fun, — for the love of liv - ing death. —  
 oil the jaws of the war ma - chine — and feed it with our ba - bies. } The  
 tune of starv - ing mil - lions, — to make a — bet - ter kind of gun. —

Pre-Chorus

half-time (♩ = ♩)

\*Am F/A G/A Am<sup>7</sup>

kill - ers breed, — or the de - mon — seed. The

Gtrs. 1+2

P.M.----- P.M.--- P.M.--- P.M.----- P.M.---

TAB

14 5 6 6 5 4 5 5 5 5 5 5 5 5 5 4 4 2

14 0 0 0 0 0 7 5 0 0 5 5 5 5 5 5 5 3

\*chords implied by harmony

F F#sus<sup>4</sup> F C G

gla - mour, the for - tune, — the pain. — Go to

P.M.----- P.M.--- P.M.

TAB

2 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Am F/A G/A Am<sup>7</sup>

war a - gain, — blood is free - dom's — stain. Don't you

P.M.----- P.M.--- P.M.--- P.M.----- P.M.---

TAB

5 5 6 6 5 4 5 5 5 5 5 5 5 5 5 4 4 2

7 0 0 0 0 0 7 5 0 0 5 5 5 5 5 5 5 3



F                      F<sup>sus4</sup>                      F                      E<sup>sus4</sup>                      E                      *end half-time*

8 pray for my soul \_\_\_\_\_ an - y - more. \_\_\_\_\_ Two \_

P.M.-----| P.M.---| P.M.

TAB 2 3 3 3 3 2 3 3 3 3 3 2 3 3 0 0 0 0 0 0 0 0 0 0 0 3 0 3 0 3 5

(♩ = ♩)

Chorus

(A)                      C<sup>5</sup>                      G<sup>5</sup>                      Dm

\_\_\_\_\_ min - utes, to mid - - night. \_\_\_\_\_ The hands \_\_\_\_\_

P.M.-----| P.M.-----| let ring --

TAB 7 0 0 7 5 7 5 7 0 0 7 5 7 5 5 5 5 5 7 7 5

F<sup>5</sup>                      G<sup>5\*</sup>

\_\_\_\_\_ that threat - en \_\_\_\_\_ doom. \_\_\_\_\_ Two \_

let ring -----|

TAB 6 7 7 10 10 8 12 12 10 12 10 12 10 8 5

(A)                      C<sup>5</sup>                      G<sup>5</sup>                      Dm

\_\_\_\_\_ mi - nutes, to mid - - night. \_\_\_\_\_ To kill

P.M.-----| P.M.-----| let ring

TAB 7 0 0 7 5 7 5 7 0 0 7 5 7 5 5 5 5 5 7 7 5



8 the un - born in the womb.

TAB 6 7 7 5 10 10 8 12 12 10 12 10 3 2 0

1. Interlude

(A)

TAB 0 5 0 0 7 0 0 5 0 0 7 7 0 0 5 0 0 7 0 0 5 7 5 7 6 5 3 0

2. The

TAB 0 5 0 0 7 0 0 5 0 0 7 7 0 0 5 0 0 7 0 0 5 2 2 0 0 3 0

2. Solo

Gtr. 3 A<sup>5\*</sup> E<sup>5</sup>/A G<sup>5</sup>/A F<sup>5\*</sup> C/E Dadd4 Gtr. 3 + 4

*f* w/dist. full w/bar 3 w/bar

TAB 7 (7) (7) 7 5 4 5 4 2 0 0 7 5 6

Fig. 2...

TAB 10 9 7 5 4 2 8 7 5 0 0 0 5 0 0 5 3 2 0 4 5 7 4 5 7



A<sup>5\*</sup> E<sup>5</sup>/A G<sup>5</sup>/A F<sup>5\*</sup> C/E D<sup>5</sup>

(Gtr. 4 Tacet) 3 w/bar ----- Harm. -----

8 6 5 6 5 5 6 5 8 6 5 5 6 5 8 6 5 7 7 5 7 5 4 5 (12) -1 1/2

P.M.----- P.M.---

...Fig. 2 ends

10 5 8 8 3 0 2 0 2 0 3  
9 4 7 7 5 5 2 0  
7 2 5 0 0 0 0 0

A<sup>5\*</sup> E<sup>5</sup>/A G<sup>5</sup>/A F<sup>5\*</sup> C/E Dadd4

8va-----

Gtrs. 1+2 play Fig. 2 full full hold bend ----- w/bar

15 (15) 13 15 (15) 12 15 15 12 13 15 15 15 (15) 13 14 (14) 12

Gtr. 4 f w/dist. hold bend -----

1/2 full 1/2 1/2

12 12 10 15 (15) 13 15 12 13 10 12 12 12 (12) 10 11 (11)

A<sup>5\*</sup> E<sup>5</sup>/A G<sup>5</sup>/A F<sup>5\*</sup> C/E D<sup>5</sup>

(8)-----

full full full full

12 13 15 17 18 20 17 20 20 20 (20) 17 20 (20)



(♩ = ♩)

**System 1:**

Chords: E<sup>5</sup>, Em<sup>7</sup>, C<sup>5</sup>/E, A/E

Fig. 3... P.M. P.M.--- P.M.--- P.M.

**System 2:**

Chords: E<sup>5</sup>, Em<sup>7</sup>, C<sup>5</sup>/E, A<sup>5</sup>

P.M. P.M.--- P.M.--- ...Fig. 3 ends

**System 3:**

Chords: E<sup>5</sup>, Em<sup>7</sup>, C<sup>5</sup>/E, A/E

P.M.----- Gtrs. 1+2 w/ Fig. 3 P.M.----- P.M.----- P.M.-----

**System 4:**

Chords: E<sup>5</sup>, Em<sup>7</sup>, C<sup>5</sup>/E, A<sup>5</sup>

P.H.-----

8<sup>va</sup>

12 15 12 15-12 14 12-15-12 14 (14)-12 14 12 17-15-14-12 15-13-12 14-12-11 14-12



Interlude

C<sup>5</sup>

D<sup>5\*</sup>

E<sup>5</sup>

D<sup>5\*</sup>

1.

G<sup>5</sup> D<sup>5\*</sup> E<sup>5</sup>

2.

G<sup>5</sup> D<sup>5\*</sup> E<sup>5</sup>

Gtr. 3

1° only

T  
A  
B

Gtrs. 1+2

mp

f

w/bar

w/bar

T  
A  
B

14 0-0

12

12

C

D

Em<sup>7\*</sup>

w/bar --- |

3

w/bar

w/bar

full

T  
A  
B

14

(14)

12

14

11

12

12

12

12

(12)

Gtr. 1

Gtr. 2

mp

T  
A  
B

5  
5  
3

7  
7  
5

8  
7  
7

12

10

12

10

8

7

8

12

11

12

11

9

7

9

C

D

w/bar ---- |

full

w/bar

T  
A  
B

15

15

14

(14)

12

14

12

13

Gtrs. 1+2

T  
A  
B

5  
5  
3

7  
7  
5







8

C<sup>5</sup>/A D<sup>5</sup>/A C<sup>5</sup> A<sup>5</sup>

mid - night, is all night. —

TAB

5 7 5 2 3 0

Gtr. 3 G<sup>5</sup>/A\* A<sup>5</sup>\* F<sup>5</sup>/A G<sup>5</sup>/A

P.M. -- | P.M. -- | P.M. --- | P.M. -- | P.M. -- | P.M. -- | P.M. --- | P.M. -- |

TAB

7 0 0 7 0 0 7 0 0 7 0 0 5 7 5 7 7 0 0 7 0 0 7 0 0 7 0 0 5 7 5 7

P.M. -- | P.M. -- | P.M. --- | P.M. -- | P.M. --- | P.M. -- | P.M. -- | P.M. --- | P.M. -- | P.M. --- |

TAB

12 14 14 14 14 14 10 12 12 12 12 12 12 0 12 0 0 0

1. C<sup>5</sup>/A D<sup>5</sup>/A C<sup>5</sup> A<sup>5</sup>

P.M. -- | P.M. -- | P.M. --- | P.M. -- | P.M. -- | P.M. -- | P.M. -- | P.M. -- | P.M. -- |

TAB

5 5 7 7 7 5 2 2 2 2 0 0 0 0 0 0

2. C<sup>5</sup>/A D<sup>5</sup>/A C<sup>5</sup> A<sup>5</sup>

Mid - night, all night. —

P.M. --- | P.M. --- | P.M. --- | P.M. --- | P.M. --- |

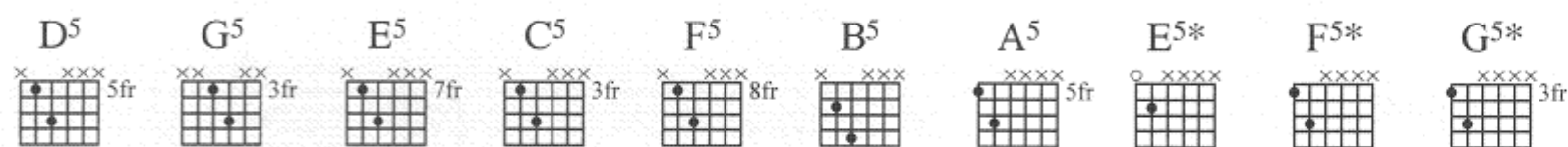
TAB

5 5 7 7 7 5 2 2 3 0



# THE TROOPER

Words & Music by Steve Harris



Intro

$\text{♩} = 158$

Gtrs. 1 + 2

(E)

ff w/distortion *sim.*

TAB: 7-7-7-5-7-5-5-5-3-5 | 3-3-3-2-5-5-5-7 | 7-7-5-7-5-5-5-3-5

Gtr. 1

TAB: 3-3-3-2-3-5-5-5-7 | 5-5-4-5-4-4-4-2-3-5 | 2-2-2-0-2-2-5-5-7

Gtr. 2

TAB: 5-5-4-5-4-4-4-2-3-5 | 2-2-2-0-2-2-5-5-7

Gtr. 1

(\*E<sup>5</sup>)

D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

TAB: 8-7-8-7-7-8-7-8-9-9-7-8-7-9 | 8-7-8-7-7-8-7-8-9-9-7-8-7-9

Gtr. 2

TAB: 9-7-9-7-7-9-7-9-10-10-9-9-9-10 | 9-7-9-7-7-9-7-9-10-10-9-9-9-10

\*Chords implied by bass

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D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> C<sup>5</sup> *tr* *tr* D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

TAB 8 9 9 7 8 7 9 8 7 8 7 9 8 9 9 7 8 7 9

TAB 9 10 10 9 9 10 9 7 9 7 7 9 7 9 7 9 10 10 9 9 9 10

1. D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup> 2. D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

TAB 8 7 8 7 7 8 7 9 9 7 8 7 9 8 9 9 7 7 5 7 5 7 9 7

TAB 9 7 9 7 7 9 7 9 10 10 9 9 9 10 4 5 5 7 7 5 7 9 5 7

cont. in slashes

Verse

Gtrs. 1 + 2 D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

1. You'll take my life but I'll take yours too, — you'll fire your mus - ket but I'll

D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> C<sup>5</sup> D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

run you through. So when you're wait - ing for the next at - tack,

D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup> P.M. —

you'd bet - ter stand there's no turn - ing back. The bu - gle sounds, the charge







**Gtr. 1**

*tr* *tr* *tr* *tr*

D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

*tr* *tr* *tr* *tr*

**TAB**

8-7-8-7 7 8-7-8-7 8 9 9 7 8 7 9 8-7-8-7 7 8-7-8-7

**Gtr. 2**

*tr* *tr* *tr* *tr*

*tr* *tr* *tr* *tr*

**TAB**

9-7-9-7 7 9-7-9-7 9 10 10 9 9 9 10 9-7-9-7 7 9-7-9-7

D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> C<sup>5</sup> *tr* *tr* C<sup>5</sup> F<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

*tr* *tr*

**TAB**

8 9 9 7 8 7 9 8-7-8-7 7 8-7-8-7 8 9 9 7 8 7 9

*tr* *tr*

**TAB**

9 10 10 9 9 9 10 9-7-9-7 7 9-7-9-7 9 10 10 9 9 9 10

1. 2.

D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

*tr* *tr* *tr* *tr*

*tr* *tr* *tr* *tr*

**TAB**

8-7-8-7 7 8-7-8-7 8 9 9 7 8 7 9 8 9 9 7 5 7 5 9 7

*tr* *tr* *tr* *tr*

*tr* *tr*

**TAB**

9-7-9-7 7 9-7-9-7 9 10 10 9 9 9 10 9 10 10 9 9 9 10



Verse

D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

2. The horse he sweats with fear we break to run, the might - y roar - of the  
3. We get so close, near e - nough to fight when a Rus - sian gets me

Gtrs. 1 + 2

P.M.-----| P.M.-----|

T																																				
A																																				
B	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	7	7	5	7	9	9	9	9	9	9	9	9	9	9	9					
B	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	5	5	5	7	9	7	7	7	7	7	7	7	7	7	7					

D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> C<sup>5</sup>

D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

Rus - sian guns.\_\_\_\_ And as we race to - wards the hu - man wall.  
in his sights.\_\_\_\_ He pulls the trig - ger and I feel the blow.

P.M.-----| P.M.-----|

T																																				
A																																				
B	9	9	9	9	7	7	5	7	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	7	7	5	7	9					
B	7	7	7	7	5	5	5	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	5	5	5	7	9						

D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

The scent of pain as my com - rades fall.\_\_\_\_ We hur - dle bod - ies that lay  
A burst of rounds take my horse be - low.\_\_\_\_ And as I lay there gaz - ing

P.M.-----| P.M.-----|

T																																				
A																																				
B	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	7	7	5	7	9	9	9	9	9	9	9	9	9	9	9						
B	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	5	5	5	7	9	7	7	7	7	7	7	7	7	7	7						

D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> C<sup>5</sup>

on the ground, and the Rus - sians fire an - oth - er round.\_\_\_\_  
at the sky, my bo - dy's numb and my throat is dry.\_\_\_\_

-----| P.M.-----|

T																																				
A																																				
B	9	9	9	9	7	7	5	7	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	7	7	5	7	5						
B	7	7	7	7	5	5	5	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	5	5	5	3	3							



D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

We get so near\_ yet so\_ far a - way. We won't live\_ to fight an -  
 And as I lay for - got - ten and a - lone, With - out a tear I draw my

P.M.-----| P.M.-----|

TAB 5 5 5 5 5 5 5 5 5 5 5 5 7 7 9 9 9 9 9 9 9 9 9 9

B 3 3 3 3 3 3 3 3 3 3 3 3 5 5 5 7 7 7 7 7 7 7 7 7

D<sup>5</sup> E<sup>5</sup>

- oth - er day. } Oh.  
 part - ing groan. }

P.M.-----|

TAB 9 9 9 9 9 9 9 9 9 9 7 7 7 7 7 7 7 7 7 7 7 7 7 9

B 7 7 7 7 7 7 7 7 7 7 5 5 5 5 5 5 5 5 5 5 5 5 5 7

0

D<sup>5</sup>

Oh.

P.M.-----|

TAB 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 7 7 7 7 7 7 7 7

B 5

To Coda ☺

E<sup>5</sup> D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

Gtr. 1 8va---  
 Gtr. 2 cont. in slashes

P.M.-----|

TAB 7 7 7 7 0 9 (9) 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B 5 5 5 5 0 7 7 0 0 0 0 0 0 0 0 0 0 0 0 0

full  
15







D<sup>5</sup> (8) B<sup>5</sup> C<sup>5</sup> D<sup>5</sup> A<sup>5</sup> Gtr. 1 Gtr. 2

TAB

G<sup>5</sup> E<sup>5\*</sup> rhy. cont. sim

TAB

F<sup>5\*</sup> G<sup>5\*</sup> A<sup>5</sup> G<sup>5\*</sup>

TAB

E<sup>5\*</sup> F<sup>5\*</sup> G<sup>5\*</sup> A<sup>5</sup> 8va

TAB

(8) G<sup>5\*</sup> E<sup>5\*</sup> F<sup>5\*</sup> G<sup>5\*</sup> A<sup>5</sup>

TAB

-1



G<sup>5</sup> E<sup>5</sup> F<sup>5</sup> D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

(8)

TAB

⊕ Coda

E<sup>5</sup> (E)

P.M.-----

TAB

Gtr. 1

Gtr. 2

sim.

TAB

Gtrs. 1 + 2

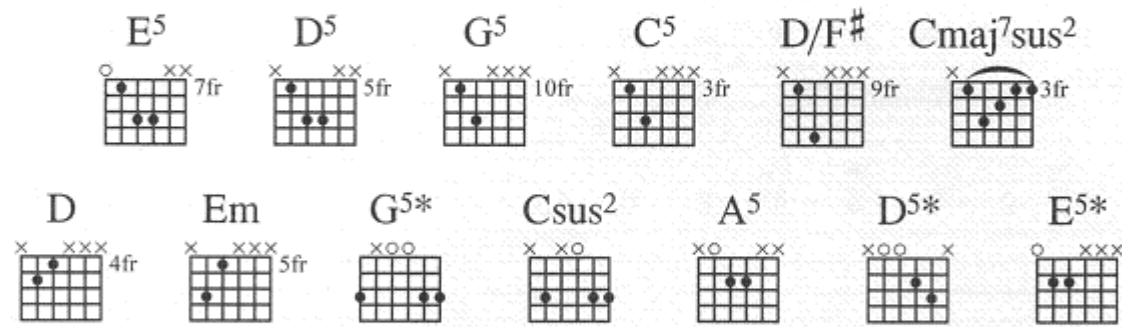
D<sup>5</sup> E<sup>5</sup>

TAB



# WASTED YEARS

Words & Music by Adrian Smith



♩ = 155

Intro  
Gtr. 1

N.C.

*f* w/dist. + echo

12-0-0-0-0-0-7-0-0-0-0-0-8-0-0-0-0-0-5-0-0-0-0-0-7-0-0-0-3-0-0-0

TAB

5-0-0-0-0-0-2-0-0-0-0-0-3-0-0-0-0-0-5-0-0-0-0-0-2-0-0-0-3-0-0-0

TAB

E<sup>5</sup>  
Gtr. 2 *f* w/dist.

12-0-0-0-0-0-7-0-0-0-0-0-8-0-0-0-0-0-5-0-0-0-0-0-7-0-0-0-3-0-0-0

TAB

1.

5-0-0-0-0-0-2-0-0-0-0-0-3-0-0-0-0-0-5-0-0-0-0-0-2-0-0-0-3-0-0-0

TAB



2.

D<sup>5</sup>  
Gtrs. 2+3

1. From the

w/bar -----|

(10)

Verse

D<sup>5</sup> E<sup>5</sup>

G<sup>5</sup>

C<sup>5</sup> D<sup>5</sup>

coast of gold, \_

a-cross the sev-en seas. \_

I'm

(2.) close my eyes, \_

and think of home. \_

An-oth-er

3. Too much time \_ on my hands,

I got you on my mind. \_

Can't

2° only -----|

Gtr. 1 tacet P.M. P.M.-| P.M.

Gtrs. 2+3

1° & 3° only -----|

P.M. P.M.-| P.M.- -| P.M.- - -|

P.M. P.M.-| P.M.- -| P.M.- -|

D<sup>5</sup> E<sup>5</sup>

G<sup>5</sup>

D/F<sup>#</sup>

G<sup>5</sup>

tra-vel-lin' on, \_  
ci-ty goes by, \_  
ease this pain, \_

in the night. \_  
so ea-si-ly. \_

But  
Ain't it  
When you

P.M. P.M.-| P.M.

P.M. P.M.-| P.M.- -| P.M.- - -|



C<sup>5</sup>Cmaj<sup>7</sup>sus<sup>2</sup>

D

Em

E<sup>5</sup>

now it seems, —  
 fun - ny how it is?  
 can't find the words to say, —

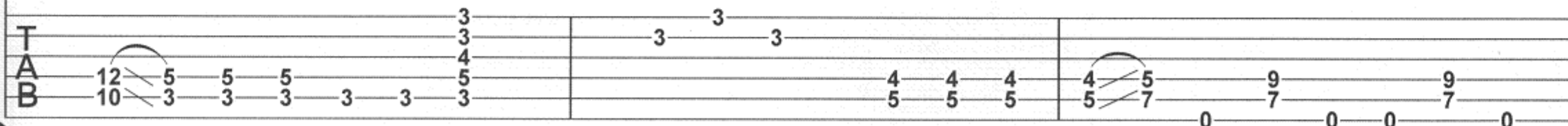
I'm just a strang - er to — my - self. —  
 You nev - er miss it till it's gone a - way. —  
 it's hard to make it through an - oth - er day. —

P.M. ---|

let ring -----|

P.M. ---|

P.M. ---|

G<sup>5</sup>D<sup>5</sup>G<sup>5</sup>

— And all the things I some - times do, —  
 — And the heart is ly - ing there, —  
 — And it makes me wan - na cry, —

it is - n't  
 and will be  
 and throw my

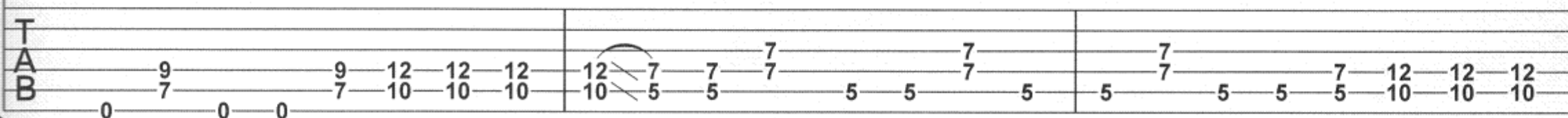
P.M. -|

P.M. ---|

P.M. ---|

P.M. ---|

P.M. ---|



1.

2, 3.

C<sup>5</sup>Cmaj<sup>7</sup>sus<sup>2</sup>

D

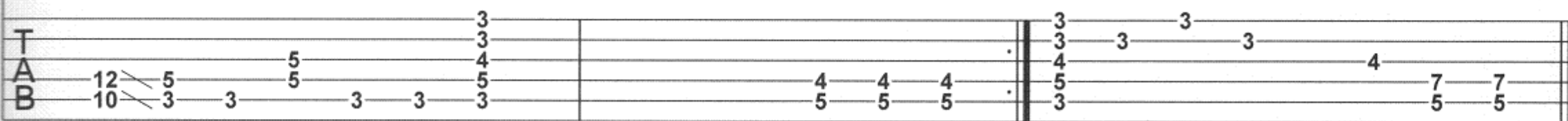
D<sup>5</sup>

me, but some - one else. —  
 till my dy - ing day. —  
 hands up to the sky. —

2. I —

P.M. ---|

let ring -----| cont. in slashes





# Chorus

G<sup>5\*</sup>

Gtrs. 2+3

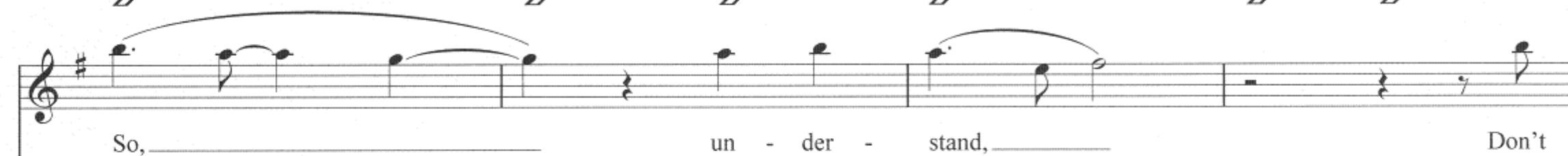
Csus<sup>2</sup>

A<sup>5</sup>

D<sup>5\*</sup>

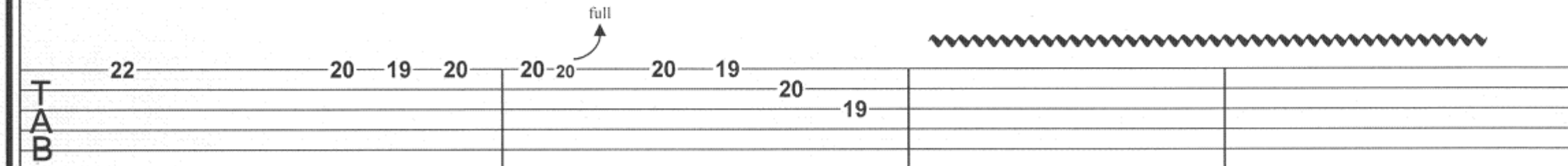
C<sup>5</sup>

A<sup>5</sup>



Gtr. 1 (3° only)

8<sup>va</sup>

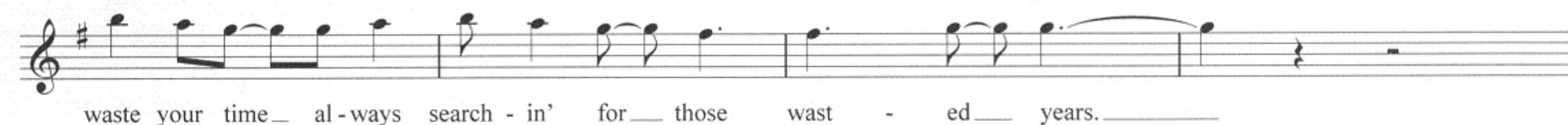


E<sup>5\*</sup>

D<sup>5\*</sup>

Csus<sup>2</sup>

3° Gtr. 1 tacet



G<sup>5\*</sup>

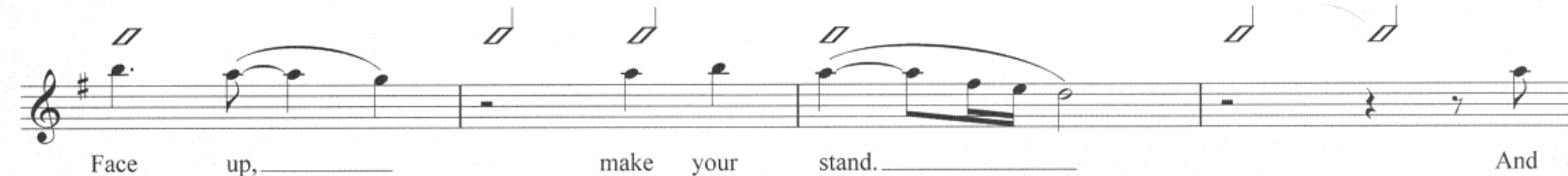
Csus<sup>2</sup>

A<sup>5</sup>

D<sup>5\*</sup>

C<sup>5</sup>

A<sup>5</sup>



To Coda

1.

2.

E<sup>5\*</sup>

D<sup>5\*</sup>

Csus<sup>2</sup>

D<sup>5</sup>



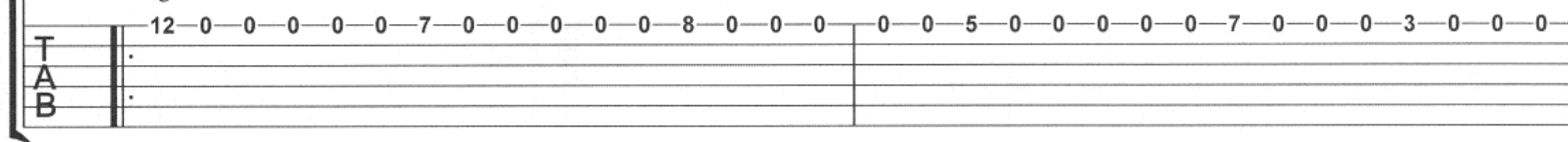
## Interlude

E<sup>5\*</sup>

Gtr. 1



Fig. 1









D<sup>5</sup> E<sup>5</sup> D<sup>5</sup>

8<sup>va</sup>

w/bar

3 3

7 5 3 5 7 5 (5) 15 12 15-12 14 12 15-12-15 12 15-12 14

full full full full

TAB

(8) C<sup>5</sup> D<sup>5</sup>

3

full 1/2 1/2 1/2 1/2 1/2

w/bar

12 12 15-12-15 (15) 12 14 14 14 14 14 (14) 12 13 (13) 20

TAB

E<sup>5</sup> (8)

19-20-17-0 17-20-19-20-17-20-17-20-19-20-17-0 17-20-19-20-17-0 17-20-19-20-17-0 17-20-19-20

TAB

D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> (8)

5

17-0-17-20-19-20-17-0-17-20-19-20-17-0-20-19-20 17-0-17-20-17 (17) 0 14-15-12-14-15-12 13-15-12-13 12 14-12-14-11-12

TAB

(8) C<sup>5</sup> D<sup>5</sup> D.S. al Coda

3 3 3

full

14 11 12-14-10-12-9 17 14-15 17 14-15-17-15-17 19-17-19-20-19-20-22 (22) 20-22

TAB



♢ Coda

Csus<sup>2</sup>

G<sup>5</sup>  
Gtr. 1

Csus<sup>2</sup>

A<sup>5</sup>

D<sup>5</sup>\*

C<sup>5</sup>

A<sup>5</sup>



So, \_\_\_\_\_ un - der - stand, \_\_\_\_\_ Don't  
Face up, \_\_\_\_\_ make your stand. \_\_\_\_\_ And

E<sup>5</sup>

D<sup>5</sup>\*

Csus<sup>2</sup>

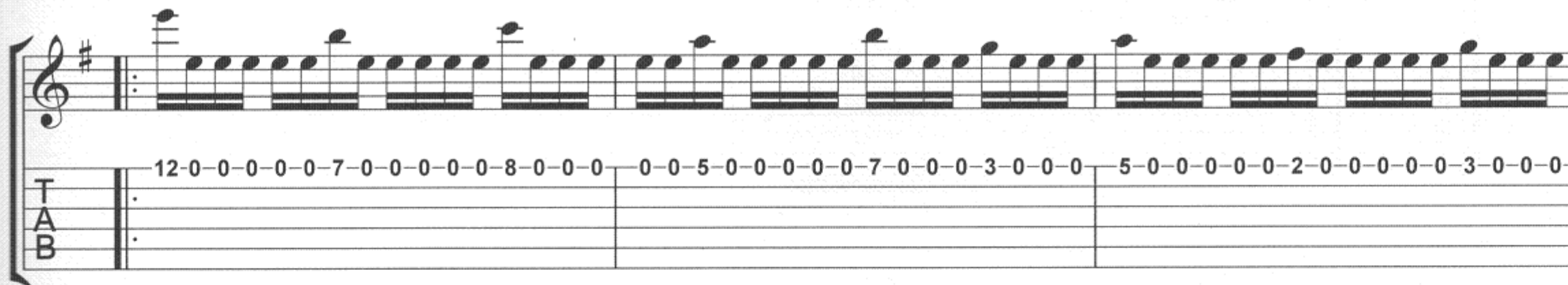


waste your time\_ al - ways search - in' for\_ those wast - ed\_ years. \_\_\_\_\_  
re - al - ise you're liv - ing in\_ the gold - en\_ years. \_\_\_\_\_

Outro

E<sup>5</sup>

Gtr. 1

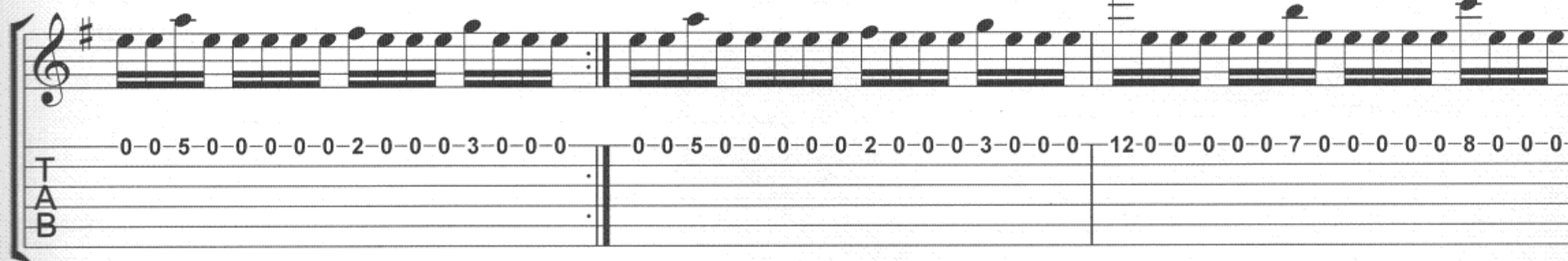


12-0-0-0-0-0-7-0-0-0-0-0-8-0-0-0 0-0-5-0-0-0-0-0-7-0-0-0-3-0-0-0 5-0-0-0-0-0-2-0-0-0-0-0-3-0-0-0

1.

2.

D<sup>5</sup>



0-0-5-0-0-0-0-0-2-0-0-0-3-0-0-0 0-0-5-0-0-0-0-0-2-0-0-0-3-0-0-0 12-0-0-0-0-0-7-0-0-0-0-0-8-0-0-0

rall.

(C)

(B)

(A)

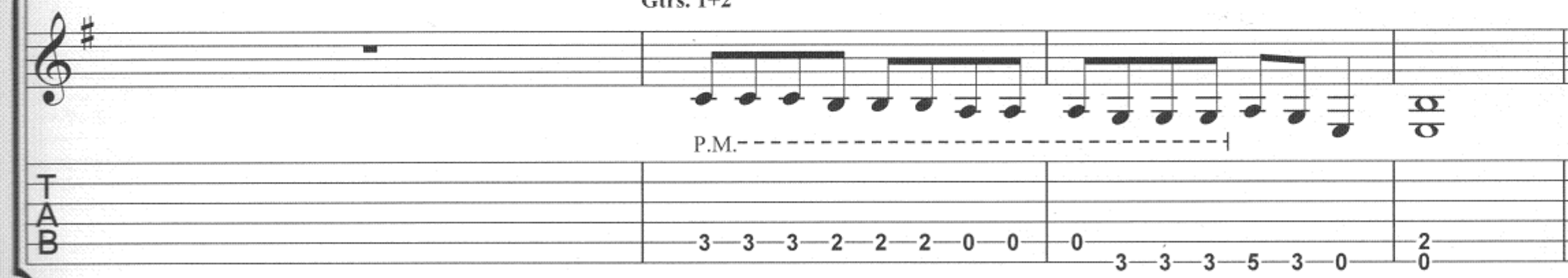
(G)

E<sup>5</sup>\*



0-0-5-0-0-0-0-0-7-0-0-0-3-0-0-0 3-5 3 1 0 2-0 2 0

Gtrs. 1+2

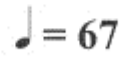


P.M.

3-3-3-2-2-2-0-0 0 3-3-3-5-3-0 2 0



Words & Music by Steve Harris



## Intro

Em

Fig. 1

Em

G

D

C

D

Em

G

D

C

D

1. He's

**Gtr. 2**

*mf* Gtr. 2 w/dist.  
Gtr. 1 w/ Fig. 1

36



Verse

Em Cmaj<sup>7</sup> Dadd11/13

8 walk - ing \_\_\_\_\_ like a small \_\_\_\_\_ child \_\_\_\_\_ but  
(2.) walk - ing \_\_\_\_\_ like a dead \_\_\_\_\_ man, \_\_\_\_\_ if

Gtr. 2 tacet  
2° Gtr. 3 tacet

TAB

Gtr. 1

Fig. 2 -  
let ring...

TAB

Gtr. 1 plays Fig. 2

Em Cmaj<sup>7</sup> Dadd11/13

8 watch his eyes \_\_\_\_\_ burn you a - way. \_\_\_\_\_  
he had lived \_\_\_\_\_ he would have cru - ci - fied \_\_\_\_\_ us all. \_\_\_\_\_ Now he's

Em Cmaj<sup>7</sup> Dadd11/13

8 Black holes \_\_\_\_\_ in his gold - en stare, \_\_\_\_\_  
stand - ing \_\_\_\_\_ on his last \_\_\_\_\_ step, \_\_\_\_\_ he thought ob -

Em Cmaj<sup>7</sup> Dadd11/13

8 God \_\_\_\_\_ knows \_\_\_\_\_ he wants \_\_\_\_\_ to go \_\_\_\_\_ home. }  
-liv - i - on, well it beck - ons \_\_\_\_\_ us all. } Child - ren of \_\_\_\_\_ the damned, -

Gtr. 3  
f w/dist.

TAB

12

Chorus

E<sup>5</sup> B<sup>5</sup> C<sup>5</sup> D<sup>5</sup> (A) E<sup>5</sup> B<sup>5</sup>

8 child - ren of \_\_\_\_\_ the damned. \_\_\_\_\_

Gtr. 1 tacet

P.M.-----

TAB



C<sup>5</sup> D<sup>5</sup> (A) E<sup>5</sup> B<sup>5</sup> C<sup>5</sup> D<sup>5</sup> (A)

Child - ren of the damned, child - ren of the damned,

P.M.-----|

TAB

5 5 5 7 7 9 9 9 (9) 4 4 4 4 5 5 5 7 7 7 0 5 5 4 3

3 3 3 5 5 7 7 7 (7) 2 2 0 2 3 3 3 5 5 5 0 5 5 4 3

1. E<sup>5</sup> B<sup>5</sup> C<sup>5</sup> D<sup>5</sup> (A) 2. C<sup>5</sup> A<sup>5</sup> G<sup>5</sup> F<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

2. He's

P.M.-----|

TAB

9 9 9 9 4 4 4 4 5 5 5 7 7 5 5 5 14 12 11 7 9 0 5 5 4 3 3 3 12 10 9 5 7 0

7 7 7 7 2 2 0 2 3 3 3 5 5 5 5 5 12 10 9 5 7 0

Interlude ♩ = 190

D<sup>5</sup> C<sup>5</sup>

TAB

7 5 5 3

D<sup>5</sup> E<sup>5</sup> Gtr. 3 E<sup>5</sup>

Now it's burn - ing his hands,

Gtrs. 4+5

f w/dist.

TAB

0 2

cont. in slashes

TAB

7 9 9 7 0 7 0

5 7 0 7 0



Bridge

Chords: D<sup>5</sup>, C<sup>5</sup>

Lyrics: he's turn - ing to laugh, — smiles —

TAB: 4 5 | 4 2 | 0 2 | 4 5 | 4 2 | 0 9

Chords: D<sup>5</sup>, E<sup>5</sup>, *rhy. cont. sim.*

Lyrics: as the pain — sears his flesh. — Melt - ing his face, —

TAB: 9 10 7 | 9 2 | 0 2

Chords: D<sup>5</sup>, C<sup>5</sup>

Lyrics: scream - ing in pain, — peel - dust —  
ac - cord - ing to plan, — he's

TAB: 4 5 | 4 2 | 0 2 | 4 5 | 4 2 | 0 9

Chords: D<sup>5</sup>, E<sup>5</sup>, 1.

Lyrics: - ing the skin — from his eyes. — Watch him die, —  
on — (the) ground,

TAB: 10 7 | 9 4 | 0 2



2. E<sup>5</sup> Interlude B<sup>5</sup>

what did we learn?

Gtr. 5

w/ dist. 1/2 full

11 10-12 (12) 10-8 10-9

Gtr. 4

w/ dist. full

7 9 2 2 7 5 7-8 (8) 7-5 9-7

Gtr. 3

P.M.- - - P.M.- - - P.M.- - -

Fig. 4

9 7 9 7 9 7 9 7 9 7 9 4 7 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0

C<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

full full full full full full

5 7 5 3 7 7 8 10 12 14 10 12 8 10

1/2 full full full full full full

5 7 5 4 3 4 5 7 8 10 7 9 5 7

P.M.- - - P.M.- - - P.M.- - - P.M.- - - P.M. P.M.- - -

4 2 2 2 4 2 2 4 2 2 4 2 5 3 5 3 3 3 5 3 7 5 7 5 5 5 7 9 7 0







(8)

(8)-

[illegible]

D5

E5

(8)-

24-17-13-22-17-13-24-17-13-22-17-13-24-17-13/15

24-19-15-22-19-15-24-19-15-22-19-15-24-19-15-24

(8)<sup>-</sup>

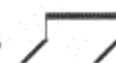


1.

2.

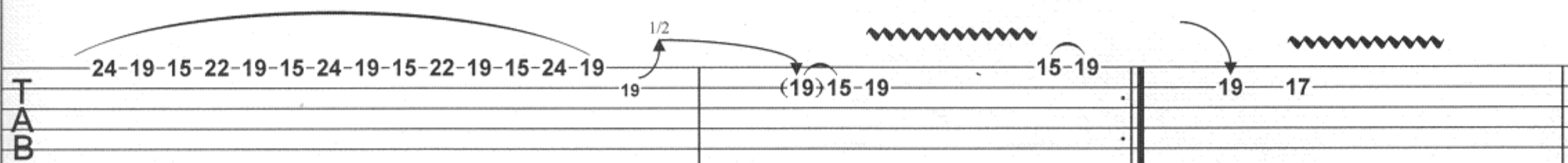
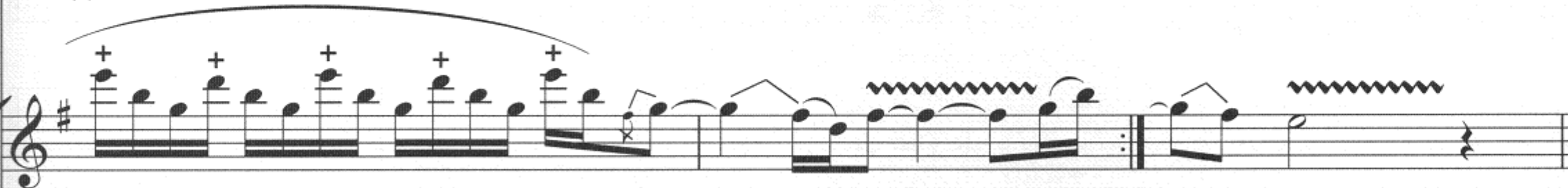
D<sup>5</sup>E<sup>5</sup>E<sup>5</sup>D<sup>5</sup>E<sup>5</sup>

Gtr. 3

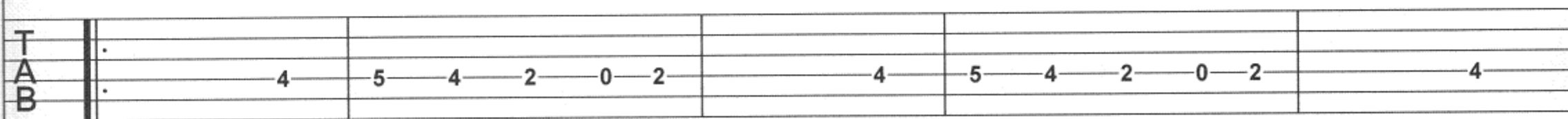
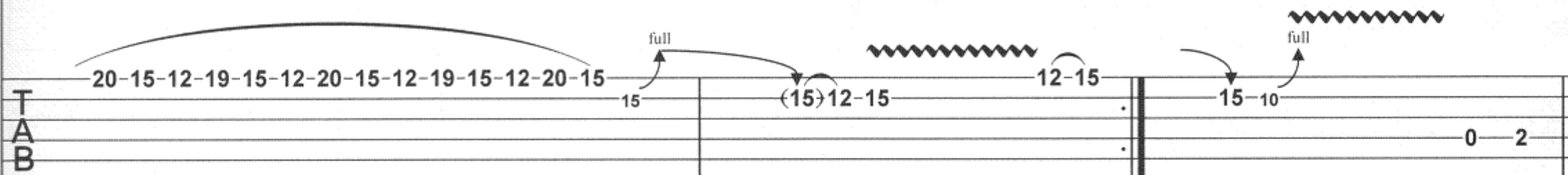


Oh,

(8)

8<sup>va</sup>

(8)

8<sup>va</sup>



1. D<sup>5</sup> E<sup>5</sup> 2. *rhy. cont. sim.*

oh. \_\_\_\_\_ You're child - ren of the damned, —

TAB 5 4 2 4 0 4 5 4 2 0 2 2 4 2 5 4 5

D<sup>5</sup> C<sup>5</sup>

your back's a - gainst the wall, — you turn in - to the light, —  
Like can - dles, watch them burn, — burn - ing in the light, —

TAB 2 4 2 5 4 5 2 4 2 5 4 4

1. D<sup>5</sup> E<sup>5</sup>

you're burn - ing in the night. — You're child - ren of the damned, —  
you'll burn a - gain to - night,

TAB 5 7 5 4 2 0 2 4 2 5 4 5

2. E<sup>5</sup> D<sup>5</sup> G<sup>5\*</sup> A<sup>5\*</sup> E<sup>5</sup> Free time

child - ren of the damned.

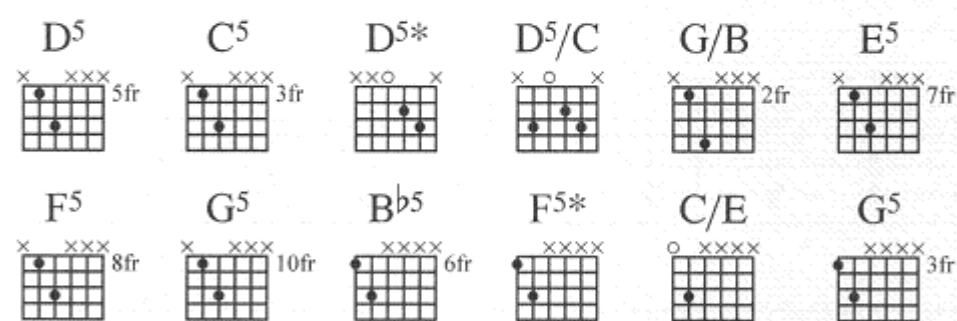
TAB 4 5 4 2 5 9 2 7 9 7



# THE NUMBER OF THE BEAST

Words & Music by Steve Harris

*Let him who hath understanding  
Reckon the number of the beast,  
For it is a human number.  
Its number is six hundred and sixty six.  
— Revelations Ch. 13 v. 8*



Intro

$\text{♩} = 195$

D<sup>5</sup>

1. I

Gtr. 1

w/P.M.  
*f* w/distortion

TAB

5 5 5 4 5 5 | 7 5 5 7 5 5 7 5 | 5 7 5 5 7 5 5 5

Verse

left a lone, my mind was  
(2.) see can I be - lieve,  
(3.) saw, in my own  
(4.) dreams it's al - ways

3° add Gtr. 2 w/ dist.

TAB

4 5 5 5 | 7 5 5 7 5 5 7 5 | 5 7 5 5 7 5 5 5 | 4 5 5 5

C<sup>5</sup>

blank. I need - ed  
dreams there, That were they I re -  
the e - vil vil

TAB

7 5 5 5 7 5 5 5 | 5 7 5 5 7 5 3 3 3 | 2 3 3 3



D5

4.

D5\*

D<sup>5</sup>/C



D<sup>5</sup>

TAB

Verse

D<sup>5</sup>

5. Night was black, was no use hold - ing back  
6. Torch es blazed and sac - red chants were praised  
(7.) can't go on I must in - form the law

P.M. - - - | P.M. - - - | P.M. - - - - | P.M. - - - | *sim.*

TAB

'cause I just had to see, was some - one  
can as they start to cry real or hands held  
this still be real just some

TAB

C<sup>5</sup> D<sup>5</sup>

watch - ing me? In the mist  
to the sky. In the night  
cra - zy dream? But I feel drawn

P.M. - - - | P.M. - - - | P.M. - - - | P.M. -

TAB



dark the to - wards the  
 fi - gures are the  
 move - burn - chant  
 and - ing - ing  
 twist bright hordes  
 was the rit - seem  
 all ual to

P.M.-| P.M.---| P.M.---| *sim.*

TAB 5 7 5 5 5 7 7 7 5 7 5 5 5 7 5 5 7 7 7 5 5

this has mes - for - be - mer - real gun - ise... or just Sa - tan's a - some kind work void of is their hell? done. eyes.

C<sup>5</sup>

Gtr. 2 cont. in slashes

TAB 7 5 5 5 7 5 5 5 7 5 5 7 7 7 5 5 0 3 3 3 3 2 3 <sup>1/4</sup>

**Chorus**

Gtr. 2 D<sup>5</sup> C<sup>5</sup> G/B C<sup>5</sup> D<sup>5</sup>

Six, six, six the num - ber of the beast.

Gtr. 1 P.M.-| P.M.-----| P.M.-----|

TAB 5 7 7 7 7 7 7 5 3 3 3 3 3 5 5 5 5 3 3 3 3 3 7 5



*cont. in stave*

Gtrs. 1+2

TAB	5	5	5	7	0	5	5	5	7	7	7	7	0	5	7	2	2	2	4	0	2	2	2
	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

TAB	4	4	4	5		4	4	4	5	5	5	7		5	5	5	7	7	7	7		5	7	.
	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	(0)



2. Solo

G<sup>5</sup> F<sup>5</sup> G<sup>5</sup> F<sup>5</sup> B<sup>b5</sup> F<sup>5\*</sup>

8va loco

TAB 7 0 0 0 0 0 13-10 13-10 11-10 11 10-11-10 8-10

C/E F<sup>5\*</sup> C/E F<sup>5\*</sup> C/E B<sup>b5</sup>

tr 8va

TAB 8-10-8 6-8-6 9 15 15-17-15 15-18-15

F<sup>5\*</sup> C/E F<sup>5\*</sup> C/E F<sup>5\*</sup> C/E B<sup>b5</sup>

tr 8va

TAB 15-17-15 15-18-15 18 18 (18) 18-15-18

F<sup>5\*</sup>

(tr) 8va

TAB 15-13-15 13-11-13 10-11-10 8-10-8 6-8-6 5-6-5 3 5 4 5



C/E F5\* C/E F5\* C/E

B<sup>b5</sup>

F5\*

8<sup>va</sup>

TAB

14 13-15 13-13-15 17-18-17-15-17-18-17-15-18-20 full 20 full full

cont. in stave

D<sup>5</sup>C<sup>5</sup>B<sup>b5</sup>

(8)

Gtrs. 1 + 2

TAB

18 20 full 20 full

7 7 5 7-5 7 5 5 5 5 3 1 3 3 1 3 3

G<sup>5\*</sup>F<sup>5\*</sup>G<sup>5</sup>A<sup>5</sup>

let ring... P.M.----- P.M.-----

TAB

1 3-2 0 5 5 5 3 1 1-1-1-1-1-1 3 1-1-1-1-1-1 5 3-3-3-3-3-3 7 5

Gtr. 1

C<sup>5</sup>D<sup>5</sup>

Solo

F<sup>5</sup>G<sup>5</sup>

Gtr. 2

TAB

5 5 5 3 15 full 13-13 15 full 13-13 15 full 13-13 15 full 13-13-13 15 full 10 10 0 0

B<sup>b5</sup>C<sup>5</sup>D<sup>5</sup>F<sup>5</sup>

1/4

TAB

10 10 12-10 12-10 10 12 10-13 full 10 13 10-13-10 10 13 10



The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and includes a TAB section. The guitar part features a complex melody with many triplets and a bass line with frequent double notes. The TAB section shows the fretting for the bass line, with many double notes and triplets. The score is in G major and 4/4 time.

\* bends are approximate

The musical score is written for guitar. The top staff is in treble clef with a key signature of one sharp (F#). The chords indicated above the staff are C5, D5, F5, G5, and Bb5. The notation includes eighth notes, triplets, and a dashed line labeled '8va' indicating an octave shift. The bottom staff is a TAB section with fret numbers and fingerings. The TAB sequence is: 18-15-18 (full), 18-15-18, 17-15, 18-15-18 (full), 15-17-15, 18-15-18 (full), (0), 20 (full), and 20 (full). The TAB section is divided into measures corresponding to the chords above.



D.S. al Coda

G<sup>5</sup>                      B<sup>b5</sup>                      C<sup>5</sup>

7. This

⊕ Coda

D<sup>5</sup>

for you and me. I'm

w/P.M.

com - ing back fire I will re - turn

I have the

C<sup>5</sup>

force and I I'll pos - ess your bo -

to make

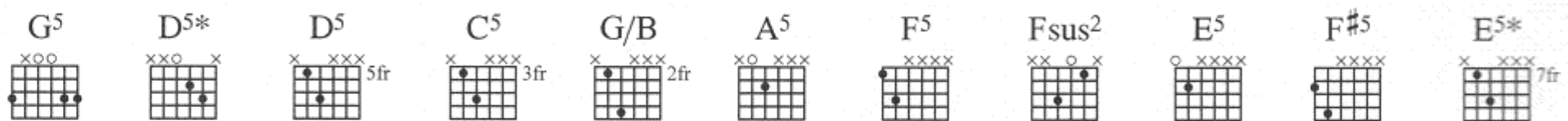






# RUN TO THE HILLS

Words & Music by Steve Harris



## Intro

♩ = 120

3

Gtr. 1

(A<sup>5</sup>)

(D<sup>5</sup>/A)

(Solo drums)

Fig. 1

*f* w/dist.

full

full

full

12 15

12 15

10 13

TAB

3

Gtr. 2

(Solo drums)

*f* w/dist.

Fig. 2

9 7

9 7

7 7

0

0

TAB

(A<sup>5</sup>)

(C<sup>5</sup>/A)

(D<sup>5</sup>/A)

(G<sup>5</sup>/A)

(A<sup>5</sup>)

full

full

full

full

full

full

full

full

full

10 13

10 13

12 15

8 11

8 11

10 13

8 10

8 10

10 12

TAB

let ring

7 7

7 7

7 9

0

5 5

5 5

5 7

5 7

0 0

0 0

0 2

2 2

0 0

0 0

0 0

0 0

0 0

TAB



Verse

(D<sup>5</sup>/A) (A<sup>5</sup>)

White man came a cross the sea he

Gtr. 1 w/ Fig. 1  
Gtr. 2 w/ Fig. 2

(C<sup>5</sup>/A) (D<sup>5</sup>/A) (G<sup>5</sup>/A) (A<sup>5</sup>) (D<sup>5</sup>/A)

brought us pain and mi - se - ry. He killed our tribes he

(A<sup>5</sup>) (C<sup>5</sup>/A) (D<sup>5</sup>/A) (G<sup>5</sup>/A) (A<sup>5</sup>)

killed our creed, he took our game for his own need. We

(D<sup>5</sup>/A) (A<sup>5</sup>) (C<sup>5</sup>/A) (D<sup>5</sup>/A)

fought him hard we fought him well, out on the plains we

(G<sup>5</sup>/A) (A<sup>5</sup>) (D<sup>5</sup>/A) (A<sup>5</sup>)

gave him hell. But ma - ny came, too much for Cree, oh

(C<sup>5</sup>/A) (D<sup>5</sup>/A) G<sup>5</sup> D<sup>5</sup>\*

will we ev - er be set free?

full full full full full full w/ bar ad lib.

8 8 10 8 8 10

11 11 13 10 10 13

TAB

5 5 5-7 0 0 0 3

5 5 5-5 0 0 0 2

0 3 3 0



D5

Verse

2. Run - ning through dust clouds and bar - ren wastes \_\_\_\_\_  
3. Sol - dier Blue in the bar - ren wastes \_\_\_\_\_

P.M. - - - - -

T  
A  
B

7  
5 5

gal - lop - ing hard on the plains. Chas - ing the red - skins  
hunt - ing and kill - ing's a game. Rap - ing the wo - men and

Pre-chorus

back to their homes\_ fight - ing them at their own game.  
wast - ing the men\_\_\_ the on - ly good In - dians are tame.\_

P.M.-----

T			
A	7 7 7 7 7 7 7 7 7 7	5 5 5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5 5 5
B	5 5 5 5 5 5 5 5 5 5	3 3 3 3 3 3 3 3 3 3	3 3 2 2 3 3 2 0



The musical score is divided into three systems. The first system shows the vocal melody and guitar accompaniment for the first two measures. The second system continues the vocal melody and guitar accompaniment for the next two measures. The third system shows the vocal melody and guitar accompaniment for the final two measures, with the guitar part ending with a double bar line. The bass line is shown below the guitar part, with fret numbers indicated for each measure.

**System 1:**

Vocal: Mur - der for free - dom a stab in the back  
Sell - ing them whis - key and tak - ing their gold

Guitar: A<sup>5</sup> C<sup>5</sup> F<sup>5</sup>

Bass: 2 0 0 5 0 3

**System 2:**

Vocal: wo - men and child - ren the  
en - slav - ing the young and des -

Guitar: (Continuation of the first system)

Bass: (Continuation of the first system)

**System 3:**

Vocal: (Continuation of the second system)

Guitar: (Continuation of the first system)

Bass: (Continuation of the first system)

*Gtr. 2 cont. in slashes*

[illegible][illegible]



$F^5$   $F_{\text{sus}}^2$  open  $C^5$   $G/B$

hills. Run for your

lives. \_\_\_\_\_

Fig. 3-



C<sup>5</sup>

TAB 5 3 5 3 5 3 5 3 5 3 5 3 2 3 2 3 2 3 2 3 0

E<sup>5</sup>\*

G<sup>5</sup>

Gtrs. 1 + 2 w/ Fig. 3

TAB 12 14 12 14 12 12 14 12 12 15 12 15 12 12 15 17 15 16 15 17 15 17

C<sup>5</sup>

E<sup>5</sup> tr

TAB 16 17 15 17 15 15 17 15 16 15 18 12 15 12 12 15 12

G<sup>5</sup> tr

C<sup>5</sup>

full

gradual release

w/bar

TAB 14 12 14 14 12 14 12 12 17

E<sup>5</sup> (8)

C<sup>5</sup> 8va

w/bar

1 1/2

gradual release

TAB 17 15 17 14 16 0 0 17 20







[illegible]

C<sup>5</sup> G/B G<sup>5</sup> E<sup>5</sup> F<sup>5</sup> F<sup>#5</sup>

Run for \_\_\_\_\_ your lives. \_\_\_\_\_

TAB

5 5 5 5 5 5 5 5 5 5 5 5	5 5 5 5 5 5 5 5 5 5 5 5	5 5 2 2 3 3 4 4	5 5 2 2 3 3 4 4
3 3 3 3 3 3 3 3 3 3 3 3	3 3 3 3 3 3 2 2 2 2 2 2	3 3 0 0 1 1 2 2	3 3 0 0 1 1 2 2

[illegible]

Free Time  
C<sup>5</sup>

Gtrs. 1 + 2

Run for your lives.

TAB

5 3

5 2

0 0 0 0 0 0

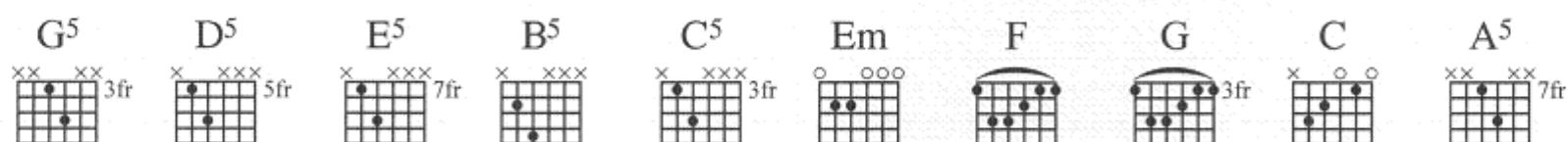
3 3 3 3

12 10



# PHANTOM OF THE OPERA (LIVE)

Words & Music by Steve Harris



Intro

$\text{♩} = 172$

Gtrs. 1+2 (B)

*f* w/distortion

TAB

4 5 | 4 4 4 5 4 5 7 4 5

Play 3 times

TAB

5 4 5 4 5 7 2 | 4 5 | 4 4 4 5 4 5 7 4 5

Gtr. 1

8va

TAB

5 4 5 4 5 7 | 7 7 7 9 9 9 8 8 8 10 10 10 | 12 12 12 15 15 15 12 12 12 15 15 15

Gtr. 2

8va

TAB

9 9 9 10 10 10 12 12 12 9 9 9 | 12 12 12 14 14 14 12 12 12 15 15 15



Woh yeah!

(8)

TAB

TAB

Gtrs. 1+2 (E) G<sup>5</sup> D<sup>5</sup> (E)

TAB

G<sup>5</sup> D<sup>5</sup> (F<sup>♯</sup>) (G) Play 3 times

TAB

E<sup>5</sup> B<sup>5</sup> C<sup>5</sup> D<sup>5</sup> (E)

TAB

D<sup>5</sup> (E) 1. D<sup>5</sup>

TAB



## Verse

2.

D<sup>5</sup>

§ (B)

1. I've been look - ing so long for you now you won't get a - way from my  
 (2.) stand - ing in the wings there you wait for the cur - tain to  
 (3.) run - ing and hid - ing in my dreams you're al - ways

First system of musical notation for the verse. It includes a vocal melody line with lyrics, a piano accompaniment line, and a guitar TAB line with fret numbers.

(E)

D<sup>5</sup>

(E)

D<sup>5</sup>

grasp.  
 fall.  
 there.

You've been  
 And  
 You're the

Second system of musical notation for the verse. It includes a vocal melody line with lyrics, a piano accompaniment line, and a guitar TAB line with fret numbers.

(B)

(E)

liv - ing so long in hid - ing, and hid - ing be - hind that false mask.  
 know - ing the ter - ror and hold - ing you have on us all.  
 Phan - tom of the Ope - ra you're the Dev - il you're just out to scare.

Third system of musical notation for the verse. It includes a vocal melody line with lyrics, a piano accompaniment line, and a guitar TAB line with fret numbers.

D<sup>5</sup>

(E)

D<sup>5</sup>

And  
 Yeah  
 You

Fourth system of musical notation for the verse. It includes a vocal melody line with lyrics, a piano accompaniment line, and a guitar TAB line with fret numbers.



E<sup>5</sup> B<sup>5</sup> C<sup>5</sup> D<sup>5</sup> (E)

you know that I know that you ain't got that long to last.  
I know that you're gon - na scratch me and maim me and maul.  
dam - aged my mind and my soul it just floats through the air.

T  
A  
B

9 9 X X 4 4 X X 5 5 X X 7 7 7  
7 7 X X 2 2 X X 3 3 X X 5 5 5 7 7 7 10 7 7 7 7 10 7 7

D<sup>5</sup> (E) D<sup>5</sup>

Your  
And  
You

T  
A  
B

7 7 7 10 7 7 5 5 5 7 7 7 10 7 7 7 7 7 10 7 7 7 7 7 10 7 7 5 5 5

*To Coda* ⊕

E<sup>5</sup>                      B<sup>5</sup>                      C<sup>5</sup>                      D<sup>5</sup>                      (E)

looks and your feel - ings are just the rem - ains from your past. \_\_\_\_\_  
 you know I'm help - less from your mes - mer - is - ing cat - call. \_\_\_\_\_  
 haunt me, you taunt me you

T  
 A  
 B

9 9 X X 4 4 X X 5 5 X X 7 7 7 7 7 7 10 7 7 7 7 10 7 7  
 7 7 X X 2 2 X X 3 3 X X 5 5 5 5 5 5 5 5 5 5 5 5 5

1. D<sup>5</sup> (E)

2. You're

T  
A  
B

7-7-7-10-7-7-7-5-5-5 7-7-7-10-7-7-7-7-7-10-7-7 7-7-7-10-7-7-5-5 4-5



2.

(E)

D<sup>5</sup>E<sup>5</sup>B<sup>5</sup>C<sup>5</sup>D<sup>5</sup>

TAB 7-7-7-10-7-7-5-5-5 9-9-7-7-X-X-4-4-X-X 5-5-X-X-7-7-7

Bridge

♩. = ♩

E<sup>5</sup>D<sup>5</sup>E<sup>5</sup>D<sup>5</sup>

P.M.-----

TAB 7-9-9-7-9-9 7-9-9-9-7-5 7-9-9-7-9-9 7-9-9-9-7-5

P.M.-----

TAB 5-7-7-7-7-0 3-5-5-5-5-0 7-9-9-7-9-9 7-9-9-9-7-5

Chorus

E<sup>5</sup>D<sup>5</sup>E<sup>5</sup>D<sup>5</sup>

Keep your dis - tance walk a - way, don't take his bait. Don't you  
Watch your step he's out to get you, come what may. Don't you

P.M.-----

TAB 7-9-9-7-9-9 7-9-9-9-7-5 7-9-9-7-9-9 7-9-9-9-7-5

stray, don't fade a - way.  
stray from the nar - row way.

P.M.-----

TAB 5-7-7-7-7-0 3-5-5-5-5-0 7-9-9-7-9-9 7-9-9-9-7-5



E<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

P.M.-----| P.M.-----|

TAB 7 9 9 9 7 9 9 7 9 9 7 5 7 9 9 7 9 9

rall. Solo

D<sup>5</sup> C<sup>5</sup> Em 8va

Gtr. 2

P.M.-----|

TAB 7 9 9 9 14 12 12 15 12-13-12-12-12-13-12 14-12-14-12-11-12 11 12 11 12 11 12 11 12 11 12 11 12 11 14 12

Gtr. 1

mp w/slight distortion let ring...

TAB 9 7 5 5 3 0 2 2 0 0 0

F G Em C

(8)

TAB 13 12-13-12 15 15 13-15-13-12-13-12 15 17 17 14-15-17-15-14-15 14 12-14-12-14-12-10-12-10-12-10-7

TAB 1 1 3 3 4 0 0 0 1 0 2 0 2 3 2 0 1 0 2



Em (8) F G Em

15-12 14-12-14-11-12-11 14 12 13-12-13-12 15 15-13-15-13-12-13-12 15-17 15-17-15-13-15-13-15-13-12

0 0 0 1 1 0 3 3 4 0 0 0

0 2 0 2 2 0

C Em F G

13 12-13-12-10-12-10-12-10-8-10-8-10 8-7-8-7 9-7-9-9 12 12 13-12-13-12 15 15-13-15-13-12-13-12 15

12 13-12-13-12 15 15-13-15-13-12-13-12 15

3 1 0 0 0 1 1 0 3 3 4

3 2 0 0 0 0 2 2 0 3 4

0 2 2 0

Em (8) C Em

12-15-13-12 15-13-12 14 12-14-12-11-9-11-12-11-9-11-9-11 9 7 7 12

12 15-13-12 14 12-14-12-11-9-11-12-11-9-11-9-11 9 7 7 12

0 0 0 0 0 0 0 0 0 0 0 0

0 2 2 0

0 2 2 0



## Slower

F G Em (Em)  
 (8)  $\text{♩} = 142$   
 3 13-12 13 12 15 15-13 12 13 12 15 full (15) *mf* (Bass cue)

Em D C

Gtrs. 1+2

8va

*f* w/distortion

T  
A  
B

19-15 17 19-15 17 19-15 17 19-15 17 17-14 15 17-14 15 17-14 15 17-14 15 15-12 13 15-12 13 15-12 13 15-12 13

D C C<sup>5</sup> D<sup>5</sup>

(8)

TAB



Em G<sup>5</sup> A<sup>5</sup>

Gtr. 2 (8)

TAB

Gtr. 1 8va

TAB

1.2. C<sup>5</sup> D<sup>5</sup> 3. C<sup>5</sup> D<sup>5</sup> Em

(8)

TAB

G<sup>5</sup> A<sup>5</sup> C<sup>5</sup>

(8)

TAB



The Sound of Silence  
Simon & Garfunkel

Key: G major (F#)  
Time: 4/4

Measures: 16

Chords: E<sup>5</sup>, G<sup>5</sup>, A<sup>5</sup>, C<sup>5</sup>, B<sup>5</sup>

Tablature:

Measure	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
T																
A																
B	9	7-7-7	7-7-7	7-7-7	7-7-7	7-7-7	7-7-7	7-7-7	9	9-9-9	9-9-9	9-9-9	9-9-9	5-5-5	5-5-5	5-5-5
	7	5-5-5	5-5-5	5-5-5	5-5-5	5-5-5	5-5-5	5-5-5	7	7-7-7	7-7-7	7-7-7	7-7-7	3-3-3	3-3-3	3-3-3

0-0-0

[illegible]

E<sup>5</sup> G<sup>5</sup> A<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

T  
A  
B

9 X X 9 X X 9 X X 9 X X 9 X X 9 X X 12 X X 12 X X 12 X X 12 X X 14 X X 14 5 7  
 7 X X 7 X X 7 X X 7 X X 7 X X 7 X X 10 X X 10 X X 10 X X 10 X X 12 X X 12 3 5

Gr. 1

E<sup>5</sup>

G<sup>5</sup>

T  
A  
B

8 7 8 7 8 7 8 7 8 12 10 12 10 12 10 12 10 12 12 12 10 12 10 12 10 12 10 8

Gr. 2

TAB



G<sup>5</sup> A<sup>5</sup> C<sup>5</sup> D<sup>5</sup> Solo 8<sup>va</sup>-----

TAB 12 10 12 10 12 10 12 10 8 8 8 7 8 10 7 15

cont. in slashes

TAB 8 7 8 7 8 7 8 7 9 9 9 7 9 7 8 7 8 7

E<sup>5</sup>

TAB 15 15 12 15 12 12 15 12 15 12 15 12 14 14 12 14 17 17

G<sup>5</sup> A<sup>5</sup> C<sup>5</sup> B<sup>5</sup> E<sup>5</sup>

TAB 15 14 12 15 13 15 13 13 12 13 12 12 13 12 14 12 11 12 11 14 12 14 4 5 4 5 4 7 5 4 5 4 5 4 5 4 5 4 16 17

G<sup>5</sup>

TAB 11 12 11 11 12 11 14 12 11 12 11 11 13 12 13 12 13 12 12 15 15 12 15 12 15 15 15 15







**E<sup>5</sup>** **G<sup>5</sup>**

**Gtr. 1**

TAB: 8-7-8-7-8-7-8-7-8-8 | 12-10-12-10-12-10-12-10-12 | 12-10-12-10-12-10-12-10-8

**Gtr. 2**

TAB: 9-7-9-7-9-7-9-8-9 | 8-7-8-7-8-7-8-7-8-8 | 8-7-8-7-8-7-8-7-9

**A<sup>5</sup>** **C<sup>5</sup>** **D<sup>5</sup>** **E<sup>5</sup>**

TAB: 8-7-8-8-12-10-12-13-12-10-12 | 8-8-7-8-7-8-7-8-7-8-8 | 8-12-10-12-10-12-10-12-10-12

TAB: 9-7-9-9-8-7-9-10-8-7-9 | 9-9-7-9-7-9-7-9-8-9 | 8-7-8-7-8-7-8-7-8-8

**G<sup>5</sup>**

TAB: 12-10-12-10-12-10-12-10-8 | 8-7-8-15-15-12-14-14-12

TAB: 8-7-8-7-8-7-8-7-9 | 9-7-9-8-7-9-10-8-7



G5

A5

C5

D5

$\text{♩} = 172$

E5

B5

CS

DÉ

(E)

D5

(E)

1.

D5

2.

D3

3. I'm

⊕ *Coda*

C5

D5

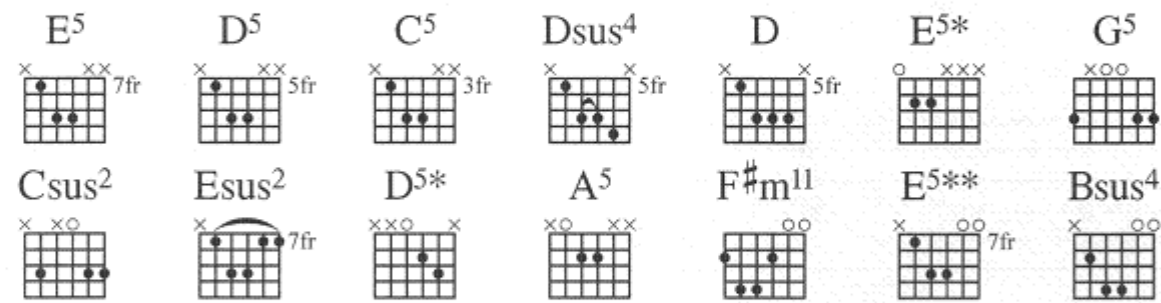
E5

tor - ture me back at your lair.



# THE EVIL THAT MEN DO

Words & Music by Bruce Dickinson, Steve Harris & Adrian Smith



Intro

♩ = 130

Gtr. 1 \*E<sup>5</sup>

D<sup>5</sup>

*f* Gtr. 1 w/dist.  
Gtr. 2 dbls. 8va

TAB

5 7 5 7 7 9 7 5 7 (7) 9 (9) 5 7 7 9 7 5 7 (7) 9 7

\*chords implied by keyboards

C<sup>5</sup>

Dsus<sup>4</sup>

D

TAB

(7) 5 7 5 7 7 9 7 5 7 (7) 9 7 7 9 7 8 full

C<sup>5</sup>

D<sup>5</sup>

E<sup>5</sup>

TAB

5 7 5 7 7 9 7 5 7 (7) 9 7 (7) 5 7 5 7 7 9 7 5 7 (7) 9 9

D<sup>5</sup>

C<sup>5</sup>

E<sup>5</sup>\*

Gtr. 4

Gtr. 3

*f* w/dist.

TAB

9 5 7 5 7 7 9 7 (7) 5 7 (7) 9 7 0 0



Faster

$\text{♩} = 165$

G<sup>5</sup> (E bass) C<sup>sus</sup><sup>2</sup> (C) E<sup>sus</sup><sup>2</sup> Gtr. 4

Gtrs. 1+2 tacet P.M. P.M. - 1 P.M. - 1

Gtrs. 3+4

G<sup>5</sup> (E bass) C<sup>sus</sup><sup>2</sup> Gtrs. 3+4 (C) E<sup>5</sup> Fig. 1-

P.M. - 1 P.M. - 1

§

Verse

1. Love is a raz - or and I \_\_\_\_\_ walked the line on that  
2. Cir - cle of fire, \_\_\_\_\_ my bap - ti - sm of joy, \_\_\_\_\_ at an

P.M. -


C<sup>5</sup> (C) E<sup>5</sup>

sil - ver blade. Slept in the  
end it seems. The




P.M. -

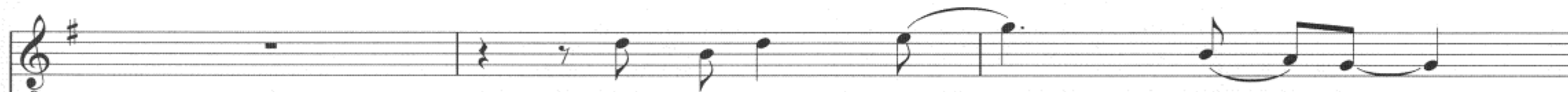


Gtrs. 1+2 w/ Fig. 1

8  dust with his daught - er, eyes red with the slaugh - ter of in - no - cence.  
se - venth lamb slain, the book of life op - ens be - fore me.

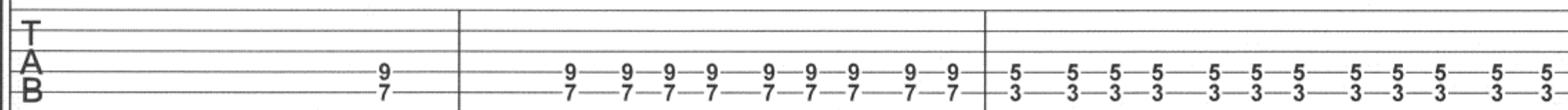
(C)

E<sup>5\*</sup> Gtr. 4  Csus<sup>2</sup>  G<sup>5</sup> 

8  And I will pray for her,  
And I will pray for you,

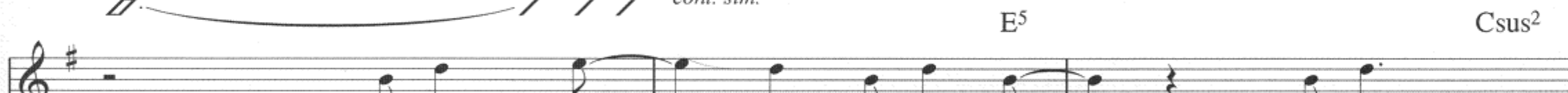
Gtr. 3   

P.M.

TAB 

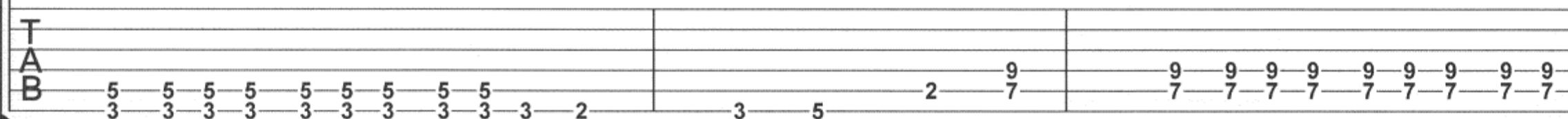
D/F#

cont. sim.

8  I will call her name out loud. I would  
some day I may re - turn. Don't you


P.M.

TAB 

G<sup>5</sup>

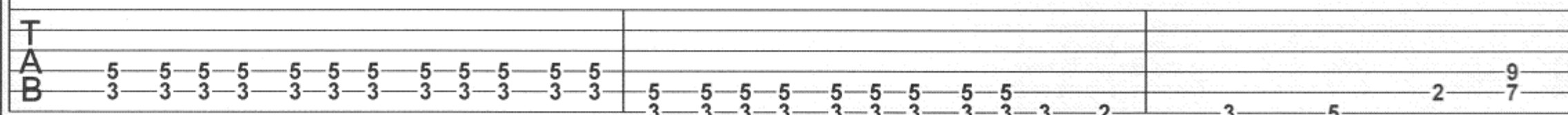
D/F#

Csus<sup>2</sup>

8  bleed for her, if I could on - ly see her now.  
cry for me, be - yond is where I learn.

P.M.

TAB 



Pre chorus

(C)

C<sup>5</sup>

\*D<sup>5</sup> E<sup>5</sup>

Liv - ing on a raz - or's edge,  
Ba - lanc - ing on a ledge,

Gtr. 4

(2°)

P.H. ---|

P.M. -----|

\*chords implied by bass

D<sup>5</sup>

ba - lanc - ing on a ledge.  
liv - ing on a raz - or's edge.

Liv - ing on a  
Ba - lanc - ing on



1. C<sup>5</sup> D<sup>5</sup> C<sup>5</sup>

8 raz - or's edge \_\_\_\_\_ and, ba - lanc - ing on \_\_\_\_\_ a ledge, \_ and.

TAB 5 7 7/9 5 5 7 4 5 3 5

TAB 5 7 7/9 7 7 4 5 7 4 5

2, 3, 4. C<sup>5</sup> D<sup>5</sup>

8 \_\_\_\_\_ on ledge, \_\_\_\_\_ you know, \_\_\_\_\_ you know! \_\_\_\_\_ The ev -

TAB 7 5 7 7/9 7 9 5 7 9 10 7 9

TAB 7 5 7 7/9 7 5 7 4 5 7 9 10 2/2

Gtrs. 3+4

Chorus (E) C<sup>5</sup> D<sup>5\*</sup> (E)

8 - il that \_ men do \_\_\_\_\_ lives on \_ and on. \_\_\_\_\_ The ev -

TAB 0 0 2 2 3 2 0 2 2 2 2 2 5 5 5 5 5 5 3 3 2 3 2 2 3 2 2



8 *il that men do lives on and on. The ev-*

*C<sup>5</sup> A<sup>5</sup> (E)*

TAB: 2 0 2 2 3 2 0 2 2 2 2 5 5 5 5 2 2 2 2 2 3 2

8 *il that men do lives on and on. The ev-*

*C<sup>5</sup> D<sup>5\*</sup> (E)*

TAB: 0 2 2 3 2 0 2 2 2 2 5 5 5 5 3 3 3 3 3 2 3 2

*To Coda II C<sup>5</sup> To Coda A<sup>5</sup> D.S. al Coda E<sup>5</sup>*

8 *il that men do lives on and on.*

TAB: 0 2 2 3 2 0 2 2 2 2 5 5 5 2 2 2 2 2 9 9 7

*♢ Coda Interlude (E) E<sup>5</sup>*

8

P.M. P.M.

TAB: 7 5 4 5 4 5 7 7 5 4 5 4 5 7 9 9 7 7



**Gtr. 4**

C<sup>5</sup> 1. D<sup>5</sup>

**Gtr. 3**

P.M. P.M.

TAB

5 4-2-4-2 4-5 5 4-2-4-2 4-5 5 5 4-2-4-2 4-5 5

7 5-4-5-4 5-7 7 5-4-5-4 5-7 (7) 7 5-4-5-4 5-7 7

E<sup>5</sup> 2. A<sup>5</sup> F<sup>#m11</sup> 8va

**Gtr. 1**

*f* w/dist. full

12-17

Fig. 3 ---- let ring...

0 0 2 4 4 2

TAB

4-2-4-2 4-5 5 5 4-2-4-2 4-5 5 4-2-4-2 4-5

5-4-5-4 5-7 (7) 7 5-4-5-4 5-7 7 5-4-5-4 5-7 (7)

**Gtr. Solo**

D<sup>5</sup> E<sup>5\*\*</sup> F<sup>#m11</sup>

(8)

1/2

14-14-16 (16) 14 17 16 17 16 16 14 12-(12)

0 0 2 4 7 7 5 0 0 9 9 7 0 0 2 4 4 2

TAB

14-14-16 (16) 14 17 16 17 16 16 14 12-(12)

0 0 2 4 7 7 5 0 0 9 9 7 0 0 2 4 4 2







⊕ ⊕ *Coda II*

A<sup>5</sup>

(E)

[illegible][illegible]

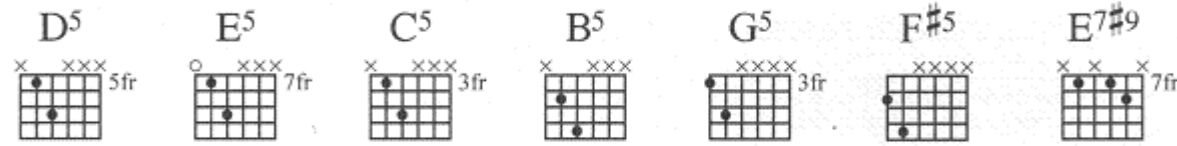






# WRATHCHILD (LIVE)

Words & Music by Steve Harris



♩ = 105

Intro (E)

Gtr. 1

*f* w/dist.

17

Bass arr. for Gtr.

D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> N.C.

P.M.--- P.M.--- P.M.---

Fig. 1  
2° Gtr. 2 dbls.



Gtrs. 1+2 w/ Fig. 1

Verse

D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> N.C.

1. Born in - to a scene, an - gri - ness and greed, do - mi - nance and per - se - cu - tion.  
(2.) say it should - n't mat - ter, ain't no - thing gon - na al - ter the course of my des - ti - na - tion.

D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> N.C.

(My) Mo - ther was a Queen and my Dad, I've nev - er seen, I was ne - ver meant to be.  
(I) Know I've got - ta find some se - ri - ous peace of mind, (or I) know I'll just go cra - zy.

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C<sup>5</sup> B<sup>5</sup> D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> D<sup>5</sup>

8 Now I spend my time look - ing all a - round

Gtrs. 1+2

2° Gtr. 1 ad lib. fills P.M. P.M.

T  
A  
B

5 5 4 4 7 9 9 7 9 7 5 7 0 0 7 5

3 3 2 2 0 0 7 7 5 7 0 0 7 5

C<sup>5</sup> B<sup>5</sup> D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> C<sup>5</sup> B<sup>5</sup>

8 for a man, — no-where to be found. — Yeah, — till I find — him, —

P.M. — — | P.M. — — |

T  
A  
B

5 5 4 4 7 9 9 7 9 9 7 5 5 5 5 4 4 0

3 3 2 2 5 7 7 5 7 5 3 3 3 3 2 2 0

ne - ver gon - na stop search - ing, gon - na find my man, gon - na

TAB

5 3 5 3 5 3 5 3 4 2 4 2 4 2 4 2 5 3 5 3 5 3 4 2 3 0

D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> N.C. D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> N.C.

The musical notation consists of two staves. The first staff contains notes corresponding to the lyrics 'tra - vel' and 'round'. It features a half note G4, followed by a quarter rest, then a half note A4 tied to the next measure. The second staff continues from the first, starting with a whole note B4, followed by a quarter rest, then a half note C5 tied to the next measure. This pattern repeats for 'Yeah.' and 'Sing it!'. The final phrase, ''Cause I'm a', is indicated by a double bar line and repeat sign, suggesting further notation follows.

tra - vel 'round. Yeah. Sing it! 'Cause I'm a

D<sup>5</sup> E<sup>5</sup> N.C. D<sup>5</sup> E<sup>5</sup> N.C.

8

wrath - child, \_ Lord, \_ I'm a wrath - child, \_ well, I'm a

Gtrs. 1+2

P.M. -- †

P.M. -- †

TAB

7 9 9 7 7 5 7 5 5 7 5 7 9 9 7 5 5 6 7 5 7 5

5 7 5 7 5 7 5 5 7 5 5 7 5 7 5 5 5 6 7 5 7 5

0 0 7 7 5 7 5 7 5 7 5 0 0 7 7 5 5 6 7 5 7 5



D<sup>5</sup> E<sup>5</sup> N.C. C<sup>5</sup>

wrath - child, (I'm) com - ing to get you,

P.M. - - -

TAB

7 9 9 7 5 7 5 5 7 5 5 5 5 5 0 5 5 0 5 5

5 7 0 0 7 7 5 7 5 7 5 3 3 3 3 3 0 3 3 0 3 3

To Coda (E)

D<sup>5</sup>

yeah, — yeah, — yeah.

Gtr. 1

w/wah-wah

14

TAB

7 7 7 7 7 0 7 7 0 5 5 7 5 7 5 7 5 7 6 5 3 0

Gtr. Solo

D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> N.C.

Gtr. 2 plays Fig. 1

full

full

full

full

8va

15

TAB

(14) 12-14 12 14 12 14 12 14 14 12 15 12 12 15 12 14 12 15 12 15 12 14 15 12 15 12 15 12 15 12 15 12 15 12 15

D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> N.C.

(8)

3 3 3 3 3 3

8va

rake - -

full

full

full

full

15 15 15 (15) 12-0 15-12-15-12-0 12 12-0 12-15-0 15-12 15-12-15

X X X X

x-17

TAB



D<sup>5</sup> E<sup>5</sup>                      D<sup>5</sup> E<sup>5</sup>                      D<sup>5</sup> E<sup>5</sup>                      N.C.

(8)

TAB

[illegible]

Interlude

Gtrs. 1+2 C<sup>5</sup> D<sup>5</sup> (E)

5 5 5 5 5 0 3 5 0 3 3 7 7 7 7 7 0 5 5 0 5 5 7 5 5 7 5 7 6 5 3

N.C. (B)

The musical score for 'N.C. (B)' consists of two staves. The top staff is a standard musical staff with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It begins with a whole rest, followed by a repeat sign. The melody is composed of eighth and sixteenth notes, with a descending line in the second measure of the repeat. The bottom staff is a guitar tablature staff with six lines. It begins with a double bar line, followed by a repeat sign. The fret numbers are written below the lines, corresponding to the notes in the melody above. The fret numbers are: 7, 7, 7, 5, 7, 7, 5, 7, 6, 5, 3, 0, 0, 7, 7, 7, 5, 7, 7, 5, 7, 6, 5, 3, 0, 0.

The image displays a musical score for the song "Yeah" by The Notorious B.I.G. The score is presented in three staves. The top staff is a vocal melody in treble clef, featuring a key signature of one sharp (F#) and a common time signature (C). It begins with a whole note chord of F# and C, followed by a long melisma. The middle staff is a piano accompaniment in treble clef, featuring a key signature of one sharp (F#) and a common time signature (C). It consists of a continuous eighth-note melody. The bottom staff is a guitar tab in standard notation, corresponding to the piano accompaniment. The lyrics "Yeah," are written below the vocal staff, and "yeah," is written below the piano staff.

(C#)

Yeah, \_\_\_\_\_

yeah, \_\_\_\_\_

T  
A  
B

4 4 4 2 4 4 2 4 3 2 5 2 2 4 4 4 2 4 4 2 4 3 2 5 2 2



(D)

— ya - ya - ya, — yow!

Musical notation for section (D) featuring a vocal line with lyrics "ya - ya - ya, — yow!", a guitar line, and a bass line. The guitar line consists of eighth notes in a descending pattern. The bass line features a sequence of fret numbers: 5, 5, 5, 3, 5, 5, 3, 5, 4, 3, 6, 3, 3.

(E)

D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

P.M. - - - † P.M. - - - † P.M. - - - †

Musical notation for section (E) featuring a guitar line with triplets and a bass line. The guitar line has three measures of triplets, each marked with "P.M. - - - †". The bass line features fret numbers: 7, 5, 7, 5, 7, 5, 7, 6, 5, 7, 5, 7, 9, 7, 9, 7, 9, 7, 9, 7, 5, 5, 4, 5, 7, 5, 4, 5.

D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> N.C. D.S. al Coda

2. Some

P.M. - - - † P.M. - - - † P.M. - - - †

Musical notation for section (E) continuation, featuring a guitar line with triplets and a bass line. The guitar line has three measures of triplets, each marked with "P.M. - - - †". The bass line features fret numbers: 7, 9, 5, 7, 9, 7, 9, 7, 9, 7, 9, 7, 5, 5, 4, 5, 7, 5, 4, 5.

⊕ Coda

(E)

1. 2. E<sup>7</sup>#<sup>9</sup>

Yow!

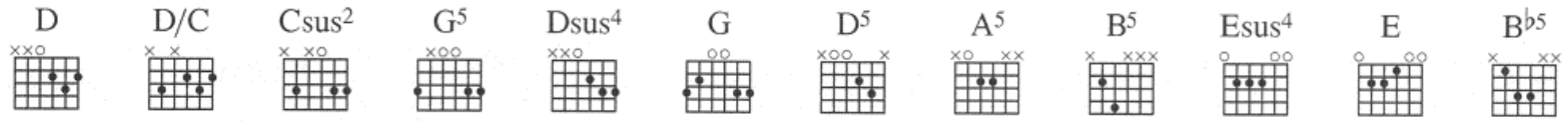
Gtrs. 1+2

Musical notation for the Coda section, featuring a guitar line with a double bar line and a bass line. The guitar line has two measures, each marked with "1." and "2.". The bass line features fret numbers: 7, 5, 7, 5, 7, 5, 7, 6, 5, 3, 0, 7, 5, 7, 5, 7, 6, 5, 3, 0.



# CAN I PLAY WITH MADNESS

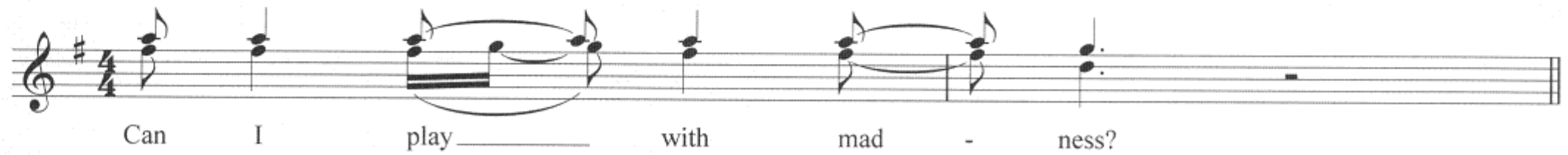
Words & Music by Bruce Dickinson, Steve Harris & Adrian Smith



## Intro

♩ = 145

N.C.



## Gtr. 1 (elec.)

D

D/C

Csus<sup>2</sup>

P.M.---

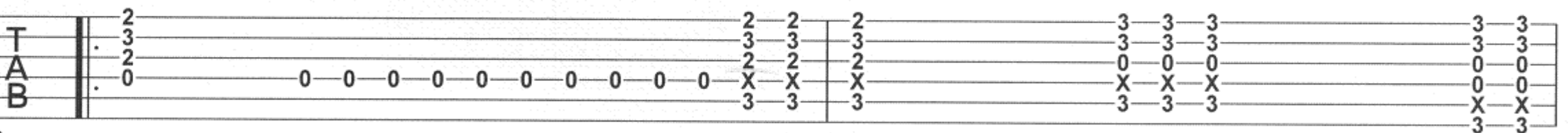
*f* w/dist.

cont. sim.

## Gtr. 2 (elec.)

*f* w/dist.

P.M.---



G<sup>5</sup>

1. Dsus<sup>4</sup> D Dsus<sup>4</sup> D Dsus<sup>4</sup>

2. Dsus<sup>4</sup> D Dsus<sup>4</sup> D Dsus<sup>4</sup>



## Verse

D

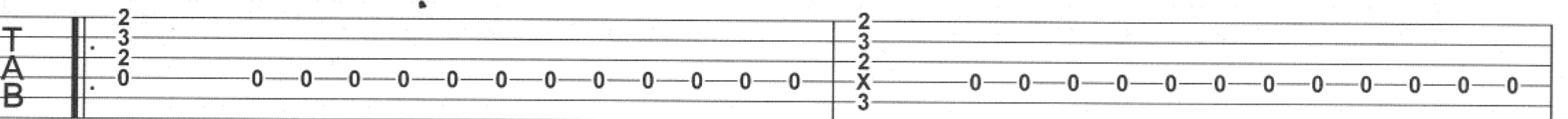
D/C

1. Give me the sense to won - der, I said, "Don't"  
2. I screamed a - loud to the old man,

## Gtrs. 1 + 2

Fig. 1

P.M.---











# Chorus

B<sup>5</sup>

G<sup>5</sup>

D<sup>5</sup>

A<sup>5</sup>

B<sup>5</sup>

Can I play\_\_\_ with mad - ness? The pro - phet stared at his crys - tal ball.\_\_\_\_

3° tacet

Gtr. 3 (elec.)

let ring...

*mf* w/dist.

TAB

10	10	10	10	12	10	14	10	10	10	12	10	14	10	10	10	12	10	14	10	10	10	9	12	10	10	11
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	---	----	----	----	----

3° tacet

P.M.---| P.M.-----| P.M.-----|

TAB

4	4	4	4	4	4	4	0	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
2	2	2	2	2	2	2	X	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

G<sup>5</sup>

Esus<sup>4</sup>

E

Can I play\_\_\_ with mad - ness? There's no vi - sion there\_\_\_\_ at all.\_

TAB

10	10	10	10	12	10	14	10	10	10	12	10	14	12	10	10	10	12	10	14	12	10	10	10	12	10	14	12	9
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	---

P.M.---| P.M.---| P.M.---|

TAB

4	4	4	4	4	4	0	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
2	2	2	2	2	2	X	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3



B<sup>5</sup> G<sup>5</sup> D<sup>5</sup>

Can I play \_\_\_\_ with mad - ness? The pro - phet

TAB

P.M.-----| P.M.-----| P.M.-----|

TAB

0 2 3 0 2 0 4 2 4 2 4 4 2 2 2 3 3 3 3 3 3 3

A<sup>5</sup> B<sup>5</sup> G<sup>5</sup>

looked and he and laughed at me. \_\_\_\_ Ha! He said, can I play \_\_\_\_ with mad - ness? He said, "You're

TAB

P.M.-----| P.M.-----| P.M.-----| P.M.

TAB

3 3

To Coda ☺

D<sup>5</sup> A<sup>5</sup> D<sup>5</sup> A<sup>5</sup> D<sup>5</sup> A<sup>5</sup> D

blind, too blind \_\_\_\_ to see." \_\_\_\_ You're, \_\_\_\_

Gtr. 3 tacet

f w/dist.

TAB

3 2 2 3 2 3 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2



D/C      C<sup>sus2</sup>      G<sup>5</sup>      D<sup>sus4</sup>    D    D<sup>sus4</sup>    D    D<sup>sus4</sup>

said you're too blind to see.

Gtr. 2

P.M.-----|

TAB

Gtr. 1

P.M.-----|

Gtrs. 1+2

TAB

D      D/C      C<sup>sus2</sup>

P.M.-----|

P.M.-----|

P.M.-----|

TAB

G<sup>5</sup>      D<sup>sus4</sup>    D    D<sup>sus4</sup>    D    D<sup>sus4</sup>

Gtr. 2

P.M.-----|

TAB

Gtr. 1

Gtrs. 1+2

TAB



2. (E) G<sup>5</sup> (E) G<sup>5</sup> A<sup>5</sup>

Aw, \_\_\_\_\_ lis - ten to me, \_\_\_\_\_ said the

Gtr. 3

Fig. 2

TAB

Fig. 3

TAB

(E) G<sup>5</sup> (E) G<sup>5</sup> A<sup>5</sup>

pro - phet.

Gtr. 3 w/ Fig. 2

TAB

5 7 7 7 5 7 3

3 3 0 0 X X X X

5 7 7 7 5 7 3

3 3 0 0 X X X X

2 2 0 X X

(G) B<sup>b5</sup> (G) B<sup>b5</sup> C<sup>5</sup>

Fig. 4

TAB

7/8 8 8 8 7 7 8 X X X X 8 10 X X 8 10 X X

TAB

4/5 5 5 5 4 0 3 X X 4/5 5 5 5 4 0 3 5 X X 5 3 X X

(G) B $\flat$ 5 (G) B $\flat$ 5 C $\flat$ 5

Gtr. 3 w/ Fig. 4

T  
A  
B

4/5 5 5 5 4 0 3 X X X X 4/5 5 5 5 4 0 3 5 X X  
0 3 X X X X 0 3 5 X X  
0 1 X X X X 0 1 3 X X



# Double time feel

Solo

(E)

G<sup>5</sup>

(E)

G<sup>5</sup>

A<sup>5</sup>

Gtr. 4

8<sup>va</sup>

**ff** w/dist. + pitch shift fx

Gtrs. 1+2 w/ Fig. 3

Gtr. 3 tacet

full

15

15

15

15

15

15

12

15

15

15

15

15

15

15

(E)

G<sup>5</sup>

(E)

G<sup>5</sup>

A<sup>5</sup>

8<sup>va</sup>

full

2

(2)

0

2

2

2

(2)

0

2

2

(2)

21

21

20

22

22

(22)

20

22

20

Interlude

G<sup>5</sup>

G<sup>5</sup>

G<sup>5</sup>

Gtrs. 1+2

1/2

1/4

w/bar - - - -

P.S. - - - -

17

15

17

17

(17)

15

17

17

15

3

3

(3)

(3)

3

3

3

3

3

3

3

D.S. al Coda

⊕ Coda

D<sup>5</sup>

A<sup>5</sup>

D<sup>5</sup>

A<sup>5</sup>

D<sup>5</sup>

A<sup>5</sup>

A<sup>5</sup>

D<sup>5</sup>

A<sup>5</sup>

Gtrs. 1+2

Gtr. 4 tacet

3

2

2

3

2

2

3

2

2

2

2

2

2

2

2

2

2

2

2

2

2

Gtrs. 1+2 tacet

N.C.

Can

I

play

with

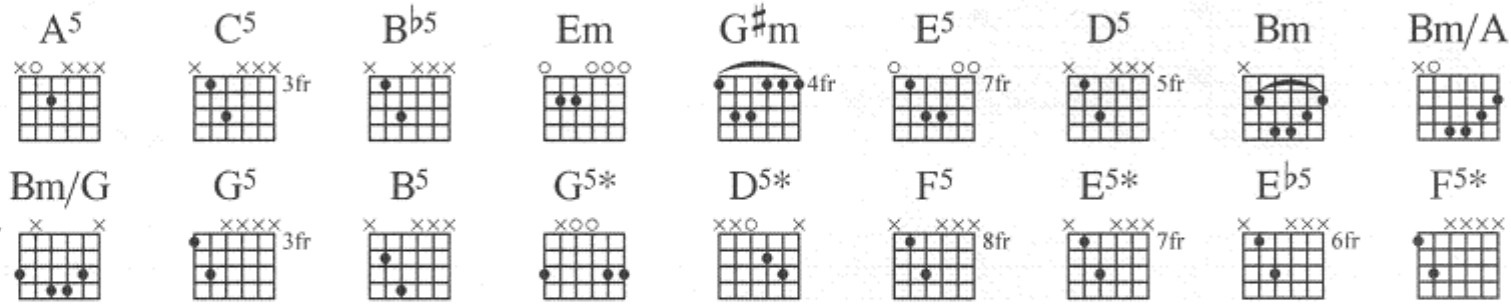
mad

ness?



# POWERSLAVE

Words & Music by Bruce Dickinson



Intro

♩ = 136

Gtrs. 1+2 A<sup>5</sup>

C<sup>5</sup>

A<sup>5</sup>

B<sup>b5</sup>

P.M.-----  
f Fig. 1 w/dist.

P.M.-----

T																				
A	2	2	2	2	2	2	2	2	2	5	2	2	2	2	2	2	2	2	2	3
B	0	0	0	0	0	0	0	0	0	3	0	0	0	0	0	0	0	0	0	1

A<sup>5</sup>

C<sup>5</sup>

A<sup>5</sup>

N.C.

P.M.-----

T																				
A	2	2	2	2	2	2	2	2	2	5	2	5	4	5	7	5	4	5	4	6
B	0	0	0	0	0	0	0	0	0	3	0	5	4	5	7	5	4	5	4	6



Gtrs. 1+2 w/ Fig. 1

Verse

A<sup>5</sup>

C<sup>5</sup>

A<sup>5</sup>

B<sup>b5</sup>

A<sup>5</sup>

C<sup>5</sup>

A<sup>5</sup>

N.C.

1. In - to the a - byss I'll fall, the eye of Hor - us.\_\_\_\_  
2. When I was liv - ing this life, fear was my \_\_\_\_\_ game, \_

Verse 3 see block lyrics

A<sup>5</sup>

C<sup>5</sup>

A<sup>5</sup>

B<sup>b5</sup>

A<sup>5</sup>

C<sup>5</sup>

A<sup>5</sup>

N.C.

In - to the eyes\_\_\_\_ of the night,\_\_\_\_ watch - ing me go.  
peo - ple\_ would wor - ship and fall\_\_\_\_ drop to their knees. So

A<sup>5</sup>

C<sup>5</sup>

A<sup>5</sup>

B<sup>b5</sup>

A<sup>5</sup>

C<sup>5</sup>

A<sup>5</sup>

N.C.

Green is the cat's\_\_\_\_ eye that glows\_\_\_\_ in this tem - ple.\_\_\_\_  
bring me the blood\_ and red wine,\_\_\_\_ for the one to suc - ceed me.\_\_\_\_ For

A<sup>5</sup>

C<sup>5</sup>

A<sup>5</sup>

B<sup>b5</sup>

A<sup>5</sup>

C<sup>5</sup>

A<sup>5</sup>

N.C.

En - ter the ris - en O - si - ris, ris - en a - gain.\_\_\_\_  
he is a man\_ and a god, and he will die\_\_\_\_ too.\_\_\_\_

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# Pre-Chorus

Em C<sup>5</sup> G<sup>#m</sup> Em C<sup>5</sup> G<sup>#m</sup>  
 Gtrs. 1+2 *rhy. cont. sim.*

Gtr. 3

*f* w/dist.

Em C<sup>5</sup> G<sup>#m</sup> Em C<sup>5</sup> G<sup>#m</sup>

# Chorus

E<sup>5</sup> C<sup>5</sup> D<sup>5</sup> (E)

Tell me why I had to be a po - wer - slave,

Gtr. 3 tacet

Gtrs. 1+2

Fig. 2



Gtrs. 1+2 w/ Fig. 2

E<sup>5</sup> C<sup>5</sup> D<sup>5</sup> (E)

8 I don't wan - na die, I'm a god. Why can't I live on? When the

E<sup>5</sup> C<sup>5</sup> D<sup>5</sup> (E)

8 Life - giv - er dies, all a - round is laid waste, and

To Coda ☐

E<sup>5</sup> C<sup>5</sup> D<sup>5</sup> (E)

8 in my last hour, I'm a slave to the pow - er of death.

1.

A<sup>5</sup> C<sup>5</sup> A<sup>5</sup> B<sup>b5</sup>

Gtrs. 1+2

P.M.-----| P.M.-----|

TAB

2	2	2	2	2	2	2	2	2	2	5	2	2	2	2	2	2	2	2	2	3
0	0	0	0	0	0	0	0	0	0	3	0	0	0	0	0	0	0	0	0	1

2.

Em

A<sup>5</sup> C<sup>5</sup> A<sup>5</sup> N.C.

P.M.-----|

TAB

2	2	2	2	2	2	2	2	2	2	5	2	5	4	5	7	5	4	5	4	6
0	0	0	0	0	0	0	0	0	0	3	0	5	4	5	7	5	4	5	4	6

Interlude

♩ = ♩

Bm

Bm/A Bm

Bm/A

Gtr. 3

Fig. 3

let ring...

*mf* Gtr. 3 w/clean tone + chorus  
Gtrs. 1+2 tacet

TAB

3	4	3	4	3	4	3	4	3	4	3	4	3	4	3	4	3	4	3	4
2	4	2	4	2	4	2	4	2	4	2	4	2	4	2	4	2	4	2	4



Gtr. Solo

Bm

Bm/A

Bm

Bm/A

Bm

Bm/A

Gtr. 4

*mf* Gtr. 4 w/dist.  
Gtr. 3 w/ Fig. 3

3

3

3

1/2

TAB

9 11

9 11 9 7 6

7 6

6 7 6 4 2

4

6 7 9

9

(9) 7

Bm Bm/A Bm Bm/A Bm Bm/A

3

full

TAB

6-7-6-4 7-9 7-9 (9)-7 10-12 10-12-10 (10)-7-7-10-7 9-7-9-7-6-4 6-4-4 7-9 7-9 9-11 10-12 9

Bm Bm/A Bm/G

full

TAB TAB

Gtr. 3


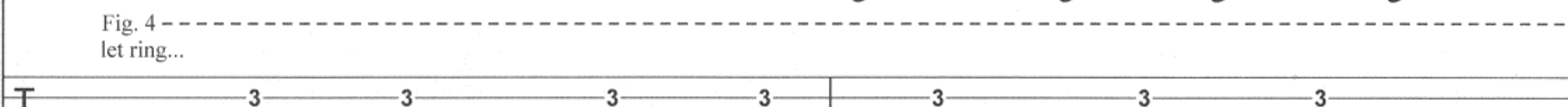


Fig. 4 —  
let ring...

TAB



3 4 3 4 3 4 3 4 | 3 4 3 4 3 4 3 4 0

2 4 2 4 0 4 0 4 | 4 4 4 4 4 4 4 0

The musical score consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody is written in B minor, featuring triplets and chords Bm, Bm/A, and Bm/G. The bottom staff is a guitar tablature (TAB) with fret numbers and a 'full' instruction.

**Melody (Treble Clef):**

- Chord: Bm
- Triplet: B4, D5, E5
- Chord: Bm/A
- Triplet: B4, A4, G4
- Chord: Bm/G
- Triplet: B4, A4, G4
- Triplet: B4, A4, G4

**Guitar Tablature (TAB):**

- 10-9-10-9
- 12-10
- 12
- full
- 12
- (12)-10
- 9-10-9
- 12
- 9-11
- 10-12
- 9-10-12-10-9-10-9
- 12



**Chords:** Bm, Bm/A, Bm/G

**Chord Progression:** Bm (measures 1-4), Bm/A (measures 5-8), Bm/G (measures 9-12)

**Fingerboard Diagram:** Shows fret numbers for the guitar. The first system covers measures 1-8, and the second system covers measures 9-12. The diagram includes a full barre (full) in measure 8 and measure 10.

**Measure 1:** 10-9-10-9 (Bm)

**Measure 2:** 12-10-12 (Bm)

**Measure 3:** 9-10-12-14-15-17-17 (Bm/A)

**Measure 4:** 17-15-14-15-14 (Bm/G)

**Measure 5:** 14-15-17-15-14-15-14 (Bm/G)

**Measure 6:** 17-15-14-15-14 (Bm/G)

**Measure 7:** 14-15-17-15-14-15-14 (Bm/G)

**Measure 8:** 17-15-14-15-14 (Bm/G)

**Measure 9:** 14-15-17-15-14-15-14 (Bm/G)

**Measure 10:** 17-15-14-15-14 (Bm/G)

**Measure 11:** 14-15-17-15-14-15-14 (Bm/G)

**Measure 12:** 17-15-14-15-14 (Bm/G)

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and bass. The guitar part is in the treble clef with a key signature of one sharp (F#). The bass part is in the bass clef. The score is divided into two systems. The first system includes a guitar part with a melodic line and a bass part with a steady accompaniment. The second system continues the melody and accompaniment. The guitar part features a complex rhythm with various chords (Bm, Bm/A, G5) and a melodic line. The bass part provides a steady accompaniment with a repeating eighth-note pattern.

Gtrs. 1+2

P.M.

T  
A  
B

[illegible]



Gtrs. 1 + 2 w/ Fig. 5

[illegible][illegible]

P.M. - - †



# Interlude

Gtr. 3 \*B<sup>5</sup>

G<sup>5\*</sup> D<sup>5\*</sup>

A<sup>5</sup>

Gtr. 2

TAB

4	5	2	4	5	2	4	5	5	2	4	5	2	4	5	5	2	4	5	2	4	5	7	6	7
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Gtr. 1

TAB

2	4	5	5	7	5	4	5	2	4	5	7	5	7	5	4
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

\*chords implied by bass

B<sup>5</sup>

G<sup>5\*</sup>

D<sup>5\*</sup>

A<sup>5</sup>

TAB

4	6	7	6	7	6	4	6	2	5	2	4	5	2	5	2	4	5
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

TAB

7	4	5	4	5	4	5	4	5	4	5	7	5	4	5	2
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

## Gtr. Solo

Gtr. 5 B<sup>5</sup>

G<sup>5\*</sup>

D<sup>5\*</sup>

A<sup>5</sup>

*f* Gtr. 5 w/dist.  
Gtrs. 1+2 play Fig. 5  
Gtr. 4 tacet

TAB

10	10	(9)	7	10	12	10	10	7	10	7	10	7	10	7	10	7	10	7	9	(9)	7	9	7
----	----	-----	---	----	----	----	----	---	----	---	----	---	----	---	----	---	----	---	---	-----	---	---	---



B<sup>5</sup> G<sup>5\*</sup> D<sup>5\*</sup> A<sup>5</sup>

8<sup>va</sup> 3

gradually release bend

full

TAB 6 7 9 11 10 12 14 15 17 17 15 17 15 14 14 15

B<sup>5</sup> (8) G<sup>5\*</sup> D<sup>5\*</sup> A<sup>5</sup>

3

14-15-17-15-14 15 14 14 17 17 15-14-15-14 16-16 7 6-7-6-9-7-6 8 6-7-6 8-7-5-7-5 3-5-3-2-3-2 4 7

B<sup>5</sup> G<sup>5\*</sup> D<sup>5\*</sup> F<sup>5</sup> E<sup>5\*</sup>

3

full

TAB 9 7 9 11 10 12 9 10 12 10 9 10 9 12 9 12

Gtrs. 1+2

3 3 0 0 10 9 3 2 0 8 7

E<sup>b5</sup> D<sup>5</sup> Gtr. 4 C<sup>5</sup> B<sup>5</sup>

Gtr. 5 tacet

Harm. w/bar

-1 -1 -1 -1

TAB (7) (7) (7) (7) (7) (7) (7) (7)

8 7 5 5 4 3 2







rall. C<sup>5</sup> D<sup>5</sup> E<sup>5</sup>\*

Slave to the pow - er of death.

N.C. F<sup>5</sup>\*

Free time E<sup>5</sup>

Gtr. 3

Verse 3:

Now I am cold but a ghost lives in my veins,  
 Silent the terror that reigned, marbled in stone,  
 A shell of a man God preserved for a thousand ages,  
 But open the gates of my hell,  
 I'll strike from the grave.



# HALLOWED BE THY NAME

Words & Music by Steve Harris

$\text{♩} = 80$

E<sup>5</sup> C<sup>5</sup> D<sup>5</sup> B<sup>5</sup> G<sup>5</sup> A<sup>5</sup> B<sup>5\*</sup> E<sup>5\*</sup>

Intro (E)

1. 2.

**Gtr. 1**

*mf* Fig. 1 - w/clean tone

**Gtr. 2**

*mf* Fig. 2 - w/slight dist.

TAB

12-10-8-7-8-7-5-7 12-10-8-7-8-7-5-4 12-10-8-7-8-7-5-4

10-9-7-5-7-5-2-5 10-9-7-5-7-5-3-2 10-9-7-5-7-5-3-2

0 0

Gtr. 1 w/ Fig. 1  
Gtr. 2 w/ Fig. 2

**Verse (E)**

wait - ing \_\_\_\_\_ in my cold \_\_\_\_\_ cell, when the bell be - gins to chime. \_\_\_\_\_ Re -

-flect - ing \_\_\_\_\_ on my past \_\_\_\_\_ life and it does - n't \_\_\_\_\_ have much time, \_\_\_\_\_ 'cause at

(C<sup>5</sup>) (D<sup>5</sup>)

five o' clock \_\_\_\_\_ they take me \_\_\_\_\_ to the gal - lows pole, \_\_\_\_\_ the

**Gtr. 2**

TAB

3 5 5-7 0 0

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(C<sup>5</sup>) (D<sup>5</sup>)

sands of time for me are run - ning low,

8

TAB 3 5 5-7 0 0

Interlude

♩ = 104

E<sup>5</sup>

C<sup>5</sup>

Gtr. 5

Gtr. 4  
Gtr. 1 tacet w/ dist. full

8 10 8 7 5 7 5 8 5 7 8 7 5 7 8 9 7

Gtrs. 2+3

P.M.-----| P.M.-----| P.M.-----| P.M.-----|

Fig. 3

TAB 7 7 7 7 9 7 9 7 7 7 7 7 9 7 7 3 3 3 3 5 3 5 3 3 3 3 5 3 5 3

D<sup>5</sup>

E<sup>5</sup>

run - ning

8

TAB 8 10 8 7 5 7 5 8 5 7 8 7 5 7 8 9 7 8 9 7 8 5 5 5 5 7 7 5 5 5 5 7 7 7 7 7 7 9 9 4 5 4 5 4 5 4 5



Gtrs. 2+3 w/ Fig. 3

C<sup>5</sup>

low, \_\_\_\_\_

TAB

D<sup>5</sup>

E<sup>5</sup>

yeah! \_\_\_\_\_

TAB

Gtrs. 2+3 (\*E<sup>5</sup>)

(C<sup>5</sup>)

(D<sup>5</sup>)

Gtrs. 3+4 tacet

TAB

\*chords implied by bass

1.  
(E<sup>5</sup>)

2.  
(E<sup>5</sup>)

B<sup>5</sup>

TAB



Verse E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> A<sup>5</sup>

8 2. When the priest comes to read me the last rites, (I) take a look through the bars at the last sights

TAB 9 7 5 3 5 3 7 5

D<sup>5</sup> B<sup>5</sup> E<sup>5</sup> B<sup>5</sup>\* C<sup>5</sup>

8 of a world that has gone ve - ry wrong for me. —

TAB 7 5 9 7 9 7 4 2 5 3 2 3 2 0 5 4 7 5

E<sup>5</sup> G<sup>5</sup> C<sup>5</sup> A<sup>5</sup>

8 Can it be that there's some sort of er - ror? Hard to stop the sur - mount - ing ter - ror,

TAB 9 7 5 3 5 3 7 5

D<sup>5</sup> B<sup>5</sup> E<sup>5</sup> B<sup>5</sup>\* C<sup>5</sup>

8 is it real - ly the end not some cra - zy dream? —

TAB 7 5 9 7 9 7 4 2 5 3 2 3 2 0 5 4 7 5



E<sup>5</sup> C<sup>5</sup>

Some-bo - dy please tell me that I'm dream - ing, it's not ea - sy to stop\_ from scream - ing, the

Fig. 4

P.M.---| P.M.---| P.M.---| P.M.---| P.M.---| P.M.---|

TAB

9 7 0 0 9 7 0 0 0 9 7 0 0 0 5 3 3 3 3 5 3 3 3 3 5 3 3 3 5 5

D<sup>5</sup> E<sup>5</sup> B<sup>5</sup> C<sup>5</sup>

words es - cape\_ me when I'll try to speak.

P.M.---| P.M.---| P.M.---|

TAB

7 5 5 5 5 7 5 5 5 5 7 5 5 5 5 7 5 9 7 4 5 2 3 2 0 5 4 7 5

Gtrs. 2+3 w/ Fig. 4

E<sup>5</sup> C<sup>5</sup>

Tears flow but why\_ am I cry - ing? Af - ter all\_ I'm not a - fraid\_ of dy - ing,

D<sup>5</sup> E<sup>5</sup> B<sup>5</sup>\* C<sup>5</sup>

though I be - lieve\_ that there nev - er is\_ an end.\_

Gtrs. 2+3

E<sup>5</sup> C<sup>5</sup>

TAB

7 4 5 4 5 7 5 4 4 5 4 5 4 7 7 4 7 4 5 4 5 4 5 4 5 4 7

D<sup>5</sup> E<sup>5</sup>

TAB

7 4 5 4 5 7 5 4 4 5 4 5 4 7 7 4 7 4 5 4 5 4 5 4 5 4 7



E<sup>5</sup>

First system of musical notation for E<sup>5</sup>. It consists of a standard staff with a treble clef and a key signature of one sharp (F#), and a corresponding TAB staff below it. The TAB staff shows fret numbers: 7, 7, 4, 5, 4, 4, 5, 4 in the first measure, and 7, 4, 5, 4, 5, 4, 7, 4, 5, 4, 5, 4 in the second measure. The melody in the staff features eighth and sixteenth notes with various ties and slurs.

C<sup>5</sup>

Second system of musical notation for C<sup>5</sup>. It consists of a standard staff with a treble clef and a key signature of one sharp (F#), and a corresponding TAB staff below it. The TAB staff shows fret numbers: 7, 7, 4, 5, 4, 4, 5, 4 in the first measure, and 7, 4, 5, 4, 5, 4, 7, 4, 5, 4, 5, 4 in the second measure. The melody in the staff continues with eighth and sixteenth notes, ties, and slurs.

Gtr. 4

E<sup>5</sup>D<sup>5</sup>

Third system of musical notation for Gtr. 4. It consists of two systems of musical notation. The first system has a standard staff with a treble clef and a key signature of one sharp (F#), and a corresponding TAB staff below it. The TAB staff shows fret numbers: 5, 5, 2, 4, 3, 4, 2 in the first measure, and 5, 2, 4, 3, 4, 2, 5, 2, 4, 3, 4, 2 in the second measure. The melody in the staff features eighth and sixteenth notes with ties and slurs. The second system continues with a standard staff and a TAB staff showing fret numbers: 7, 7, 4, 5, 4, 5, 4 in the first measure, and 7, 4, 5, 4, 5, 4, 7, 4, 5, 4, 5, 4 in the second measure.

C<sup>5</sup>D<sup>5</sup>

Fourth system of musical notation for C<sup>5</sup> and D<sup>5</sup>. It consists of two systems of musical notation. The first system has a standard staff with a treble clef and a key signature of one sharp (F#), and a corresponding TAB staff below it. The TAB staff shows fret numbers: 5, 5, 2, 4, 5, 5, 4, 2 in the first measure, and 5, 2, 4, 3, 4, 2, 5, 2, 4, 3, 4, 2 in the second measure. The melody in the staff features eighth and sixteenth notes with ties and slurs. The second system continues with a standard staff and a TAB staff showing fret numbers: 7, 7, 4, 5, 4, 4, 5, 4 in the first measure, and 7, 4, 5, 4, 5, 4, 7, 4, 5, 4, 5, 4 in the second measure.



Verse E<sup>5</sup> C<sup>5</sup>

3. As the guards march me out to the court - yard, some-bo - dy cries from their cell, "God be with you!"  
4. Mark my words, be-lieve my soul lives on, don't wor - ry now that I have

Fig. 5  
Gtr. 4 tacet

TAB

9 9 9 9 9 9 9 9 5 5 5 5 5 5 5 5  
7 7 7 7 7 7 7 7 3 3 3 3 3 3 3 3  
0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3

E5

C5

3. As the guards march me out to the court - yard, some-bo - dy cries from their cell, "God be with you!"  
4. Mark my words, be-lieve my soul lives on, don't wor-ry now that I have

P.M. - - 1

P.M.-----|

P.M.- - 4

P.M.-----

P.M.-----|

Fig. 5 — — —  
Gtr. 4 tacet

TAB

9 7 0 0 9 7 9 7 9 7 0 0 0 9 7 7 9

5 3 3 3 5 3 5 3 5 3 5 3 3 3 5 3 5

**Guitar:** D<sup>5</sup> (first measure), E<sup>5</sup> (second measure). The melody consists of eighth and quarter notes.

**Piano:** Accompaniment in the left hand with chords and single notes. The right hand plays a melody of eighth and quarter notes.

**Lyrics:**
  
If there's a God, why does he let me go?
   
gone, I've gone be - yond to seek the truth.

**Tablature:**
  
T: 7 5 5 5 7 7 7 7 7 7 7 7 7 7 7 9 7 5 5 4 7 5 4 7
   
B: 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 0 0 0 7 5 7 7

E5

If there's a God, why does he let me go?  
gone, I've gone beyond to seek the truth.

P.M.---{

P.M.-----

P.M.-----

P.M.-----+

[illegible]

Gtrs. 2+3 w/ Fig. 5

E<sup>5</sup> C<sup>5</sup>

8

As I walk, my life\_\_\_ drifts be - fore me, though the end\_\_\_ is near\_\_\_ I'm not sor - ry,  
When you know that your time is close at hand, may - be then you'll be - gin to un - der -

D<sup>5</sup> E<sup>5</sup>

8

catch my soul, it's will - ing to fly a - way.  
-stand life down there is just\_\_\_ a strange il - lu - sion.

C5

As I walk, my life\_\_\_ drifts be - fore me, though the end\_\_\_ is near\_\_\_ I'm not sor - ry,  
When you know that your time is close at hand, may - be then you'll be - gin to un - der -

D5

E5

catch my soul, it's will - ing to fly a - way.  
-stand life down there is just\_\_\_ a strange il - lu - sion.

## Interlude

Gtrs. 2+3 E<sup>5</sup> D<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

T  
A  
B

7 7 4-5 4 5-4 7 4-5 5-4 7 4-5 5-4 3 7 4-5 4 5-4 3 4-5 5-4 3 4-5 5-4

E5

D5

C5

D5

[illegible]







2. Gtr. Solo E<sup>5</sup>

Gtr. 4

P.S. -----

w/ wah full full

TAB x

5 4 5 3 2 3

Gtrs. 2+3 w/ Fig. 7

D<sup>5</sup>

TAB 5 3 0 5 3 0 5 3 0 5 3 0 5 3 0 5 0 8 7 0 7 5 0 8 7 0 7 5 0

TAB 8 7 0 7 5 0 8 7 0 7 5 0 8 7 0 4 12 12 8 12 14 15 12

E<sup>5</sup> 8va

TAB 15 12 15 12 14 12 15 12 15 12 14 12 14 12 14 12 12 14 12 14 12 12 14 12 14

D<sup>5</sup> 8va

P.H. -----

full full full full full

TAB 15 17 17 17 17 15 17



(8) E<sup>5</sup>

*tr*

Gtr. 4 tacet

full

full

TAB

15-15-17-15 (15)-17-15 17 17

TAB

15-12-14 15-12-14-12 14-14 (14)

\*Tap bent string at 18th fr.

(8) D<sup>5</sup>

3

TAB

12-14 12-12 12-14-12 14-14 (14) 15 17-14 15 19-14 15 17-14 15 19-14 15 17-14 15 19-14 15 17-14 15

(8) E<sup>5</sup>

3

TAB

19-14 15 17-14 15 19-14 14-14 15-15-15 12-12 15-12 15 12 15-12-15-12 14 12 14-12 14-12 12 14-12-14-12 14-14 0 14-14

D<sup>5</sup>

8<sup>va</sup>

3

full

TAB

12-14 12-12-14 12-14 (14)-12 14 10-12 20-10-12-19-10-12-20-10-12-19-10-12







E<sup>5</sup> C<sup>5</sup>

TAB

5 7 2 4 5 4 5 7 4 2 3 4 4 2 4 2 5 5 4 2 4 5 7 5 4 3 4 4 2 4 2 5 7 5 4 5 7

D<sup>5</sup> Gtrs. 2+3 E<sup>5</sup> B<sup>5\*</sup> C<sup>5</sup>

TAB

5 7 2 4 5 4 5 7 4 2 3 4 4 2 4 2 5 7 9 7 4 2 5 3 2 3 2 0 5 4 7 5

Chorus E<sup>5</sup> C<sup>5</sup> D<sup>5</sup>

8 Yeah, \_\_\_\_\_ yeah, \_\_\_\_\_ yeah, \_\_\_\_\_ hal - lowed \_\_\_\_\_

TAB

9 7 9 7 0 7 0 5 3 5 3 5 3 5 3 5 3 5 3 7 5 7 5 7 5 7 5 7 5

E<sup>5</sup>

8 be thy name. Yeah, \_\_\_\_\_ yeah, \_\_\_\_\_ yeah, \_\_\_\_\_

TAB

7 5 7 5 7 9 7 9 7 9 7 9 7 9 7 9 7 7 7 7 9 7 7 7 7 7 7 7 7



C<sup>5</sup> D<sup>5</sup>

hal - lowed be thy

cont. in slashes

TAB

5	5	5	5	5	5	5	5	5	7	7	7	7	7	7	7	7
3	3	3	3	3	3	3	3	3	5	5	5	5	5	5	5	5

♩ = 104 (♩ = ♩)

E<sup>5</sup> A<sup>5</sup> D<sup>5</sup> G<sup>5</sup>

Outro

name.

Gtr. 4

TAB

7	7	8	7	7	8	7	7	8	7	7	8	7	7	8	7	7	8
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9

C<sup>5</sup> A<sup>5</sup> D<sup>5</sup>

TAB

7	7	8	7	7	8	7	7	8	7	7	8	7	7	8	7	7	8
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9

rall.

B<sup>5</sup> E<sup>5</sup>\*

E<sup>5</sup>

Yeah,

oh.

Gtrs. 1+2+3

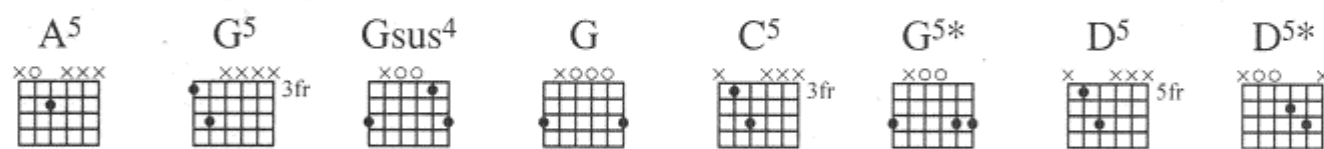
TAB

7	7	8	7	7	8	0	0	0	0	0	0	0	0	0	0	0	0
9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9
7	7	8	7	7	8	7	7	8	7	7	8	7	7	8	7	7	8



# IRON MAIDEN (LIVE)

Words & Music by Steve Harris



♩ = 195

Intro (Am)

Gtr. 2

*f* w/dist. 3

TAB

Gtr. 1

*f* w/dist. 3

TAB

(\*A<sup>5</sup>)

(G<sup>5</sup>)

3

TAB

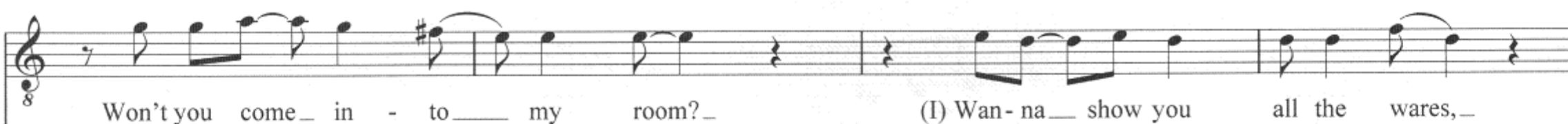
3

TAB

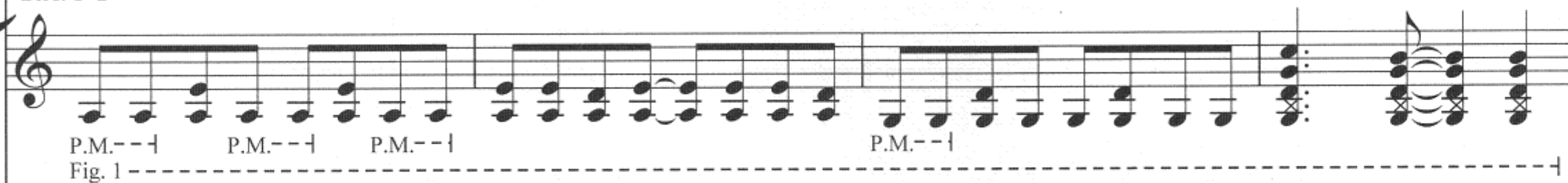
\*chords implied by bass

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Verse A<sup>5</sup>

Gtrs. 1+2



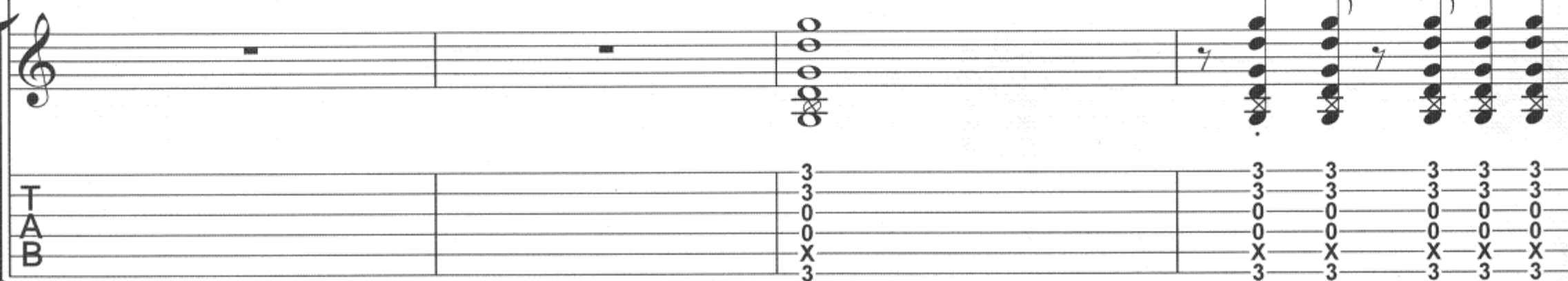
Gtrs. 1+2 play Fig. 1

A<sup>5</sup>

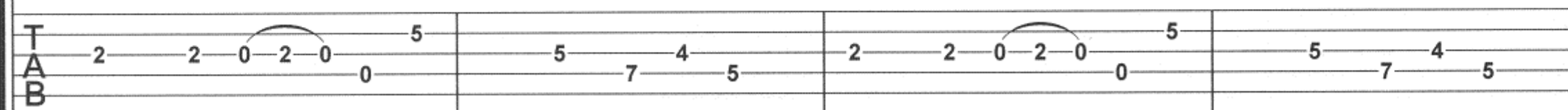
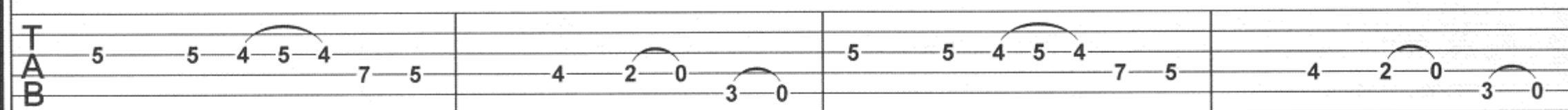
Gtr. 1 w/ ad lib. fills

A<sup>5</sup>A<sup>5</sup>

Gtrs. 1+2



1° only

(A<sup>5</sup>)(G<sup>5</sup>)



(A<sup>5</sup>) (G<sup>5</sup>)

TAB 5 5 4 5 4 7 5 4 2 0 3 0 5 5 4 5 4 7 5 4 2 0 3 0

TAB 2 2 0 2 0 5 5 7 4 5 2 2 0 2 0 5 5 7 4 5

Chorus C<sup>5</sup> G<sup>5</sup>\* D<sup>5</sup> A<sup>5</sup>

Oh, well, — wher - ev - er, wher - ev - er you are, —

Gtr. 1 w/wah-wah full full cont. in slashes

Gtr. 2 P.M. — — P.M. — — cont. in slashes

TAB 5 3 5 3 5 3 5 3 0 0 0 0 0 0 7 5 7 5 7 5 7 5 2 0 2 0 2 0 2 0

C<sup>5</sup> G<sup>5</sup>\* D<sup>5</sup> A<sup>5</sup>

Gtrs. 1+2 I - ron Maid - en's, — gon - na get — you, no mat - ter how far.

Gtr. 1 w/wah-wah full full full

TAB 5 7 8 10 10 12



Gtrs. 1+2 C<sup>5</sup> G<sup>5\*</sup> D<sup>5</sup> A<sup>5</sup>

8 See the blood flow, watch-ing it shed up a - bove\_ our heads, I - ron Maid - en!

Gtr. 1

2<sup>o</sup> + 3<sup>o</sup> Gtr. 1 w/ ad lib. fills

TAB

To Coda ☐ ☐ To Coda ☐ ☐ Gtr. 2 A<sup>5</sup>

Gtrs. 1+2 C<sup>5</sup> G<sup>5\*</sup> D<sup>5</sup>

8 I - ron Maid - en wants\_ you for\_ dead.

Gtr. 1 tr

tr

TAB

Gtr. 2 (A<sup>5</sup>) (G<sup>5</sup>) 1. 2. D.S. al Coda

3

TAB

Gtr. 1

3

TAB







♩ = 195

Gtr. 2 D<sup>5</sup>C<sup>5</sup>

(Am)

Guitar 2 staff (D<sup>5</sup> C<sup>5</sup> (Am)) and TAB. The staff shows a sequence of eighth notes followed by a half note, then a whole note, and finally a half note. The TAB shows the corresponding fret numbers: 7 5 7 5 7 5 7 5 5 3.


Guitar 1 staff and TAB. The staff shows a sequence of eighth notes, a triplet of eighth notes, and a half note. The TAB shows the corresponding fret numbers: 2 2 0 2 0 0 5 5 7 4 5.

Guitar 2 staff (f w/dist.) and TAB. The staff shows a sequence of eighth notes, a triplet of eighth notes, and a half note. The TAB shows the corresponding fret numbers: 5 5 4 5 4 7 5 4 2 0 3 0.

Guitar 2 staff (A<sup>5</sup> G<sup>5</sup>) and TAB. The staff shows a sequence of eighth notes, a triplet of eighth notes, and a half note. The TAB shows the corresponding fret numbers: 5 5 4 5 4 7 5 4 2 0 3 0. The piece concludes with a double bar line and the instruction "D.S. al Coda".



♩ Coda  
Free time  
D<sup>5</sup>

Gtr. 2  cont. sim.

8 for dead. — Vocals cont. sim. ad lib.

Gtr. 1 w/phasing

3 3

2 2

0 0

5 0 5 0 4 0 5 0 4 0 5 0 4 0 5 0 7 0 7 0 5 0 2 0 4 0 5 0 7 0

3 3 3 3

w/bar ---|

full 1/2 full 1 1/2 full

14 14 14 14

14 14

0 0 0 0

-1 1/2 -1

A<sup>5</sup>

8va-----

7 0 2 0 2 0 2 0 2 0 2 0 2 0 5 5 8 8 10 10 12 12 15 15


(8)

3 3 3 3

full full full full

17 17 20 17 20 17 20 17 20 17 20 17 20 17 20 17 20 17 20 17

A<sup>5</sup>

Gtr. 2 

(8)

w/bar -----| ad lib. trem bar and fx

full full

19 17 19 17 20 19 17 19 17 19 19 (19) 17 19 19 0 10 X 7

2 3 4 5 6 7 8 9



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**RUN TO THE HILLS**  
**PHANTOM OF THE OPERA\***  
**THE EVIL THAT MEN DO**  
**WRATHCHILD\***  
**CAN I PLAY WITH MADNESS**  
**POWERSLAVE**  
**HALLOWED BE THY NAME**  
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